Sleights of Hand

By

Eric Reese

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markeedesame@gmail.com
7178256269

FADE IN:

1 INT. APARTMENT BATHROOM - DAY 1

The door into the bathroom opens and a MYSTERIOUS MAN clad in dark clothes, a jacket, and glasses flips on the light and enters the room. He crosses over to the bathtub and turns the faucet to BURN. The water is deafening in the small room. A metal *clang* cuts through as he places a claw hammer in the tub.

Standing by the sink, he calmly searches through the cupboards for a bottle of soap and a hand towel. He takes them back to the tub and begins to scrub the hammer and his hands vigorously.

When he holds the hammer up to the faucet he reveals that the hammer and his hand are coated in a layer of blood and bits. The man in black keeps his cool even as he scrubs the gore from the hammer.

As the steam starts to obscure the mirror, another MYSTERY MAN clad in black steps up to the doorway. He is carrying something in a plastic bag and holds it up for his partner to see. He says something to his partner, "How do you like it," but he can't make out the words over the sound of the water.

As the first man watches him, he reaches into the plastic bag and pulls out a band of money, tossing it on the bathroom floor. The first man calmly turns off the running water.

MYSTERY MAN 1
(wryly)
Is there more where that came from?

MYSTERY MAN 2
Take a good sniff of that, kid. A thousand wrapped in a little green and white dress. Eleven of its friends you can dance within this bag here.

He hefts the bag. Mystery Man 1 can see several other bundles of money moving about under the thin polystyrene.

He reaches down and picks up the bundle of cash. With his thumb, he flicks through the bills like a flip book, watching the presidential faces flash by him.

Mystery Man 2 holds open the plastic bag and his partner tosses the first bundle back in to dance with the rest of them.

MYSTERY MAN 1
Twelve thousand. Can you do better than that?

MYSTERY MAN 2
I haven't tossed the place proper-like. From the scent of him, I figured that maybe the money wasn't going to be too well hidden.

MYSTERY MAN 1
Twelve thousand is a pretty decent price to keep you off the trail of another fifty or sixty. That's something I would think was real smart. Michael Mann smart.

MYSTERY MAN 2
Mr. Mann's probably still got his head on right. No one's washing it out in a shallow tub.

They both turn when they hear the sound of a car passing on the road next to the apartment. They are both a little on edge here.

MYSTERY MAN 2
(hushed)
County barracks three miles away. Only patrol is a deputy Ford Explorer. Supervisor Willows still has the opening credits rolling. The "guest starring" names haven't played yet.

MYSTERY MAN 1
Are you comforting yourself or telling me to hurry up?

Mystery Man 2 twitches his head towards his partner. He flashes an embarrassed grin.

MYSTERY MAN 2
I'm fine as wine.

MYSTERY MAN 1
Take a lap of the apartment. Like a lovely day in the park. If it's wrapped in a "little green dress" bag it.

His partner turns on his heels and exits the bathroom.

MYSTERY MAN 1
And leave the bag.

MYSTERY MAN 2
(grinning)
You don't trust me?

Mystery Man 1 continues to stare at him. He begrudgingly takes the bag and tosses it at the other man's feet. He exits the bathroom and searches the apartment again.

Mystery Man 1 turns the hot water back on and continues to scrub the hammer. Once he is satisfied, he wipes down the hammer and then the tub. Then he picks up the plastic bag and puts the hammer inside it.

Standing at the sink, he washes and wipes down his glasses and dabs at some red spots on his shirt with the hand towel. Looking at the bloody thing, he decides to put it in his pocket instead of the bag of money.

His partner returns to the bathroom door. He tosses a cell phone which the first Mystery Man catches.

MYSTERY MAN 2
Could come in handy later.

MYSTERY MAN 1
Anything else?

MYSTERY MAN 2
Nada, unless you're looking for reading material.

MYSTERY MAN 1
How's that?

MYSTERY MAN 2
Comics and such. Spider-Man, Ghost Rider, JoJo's. Might be twelve grand of halftone out there.

MYSTERY MAN 1
I'm sure the library will appreciate the kind donation.

MYSTERY MAN 2
We done here?

MYSTERY MAN 1
Here. But we have business elsewhere, promises to keep, and miles to go before we sleep.

They exit the bathroom. Mystery Man 1 flicks off the light switch and closes the door behind him.

CUT TO BLACK:

2 EXT. SUBURBAN SIDEWALK - DAY 2

It's a bright sunny day outside. TYLER BINGHAM is standing by himself on the sidewalk with his backpack hanging. He checks up both directions on the street, waiting for someone.

Tyler picks up a small rock and tries to bounce it off of a tree nearby. It makes a nice arc. He picks up another rock and bounces it in an even bigger arc off of the tree.

TYLER
Whoa! Kids, please don't let your parents try this at home!
(pause)
Unless, of course, they're on Ritalin and need to get this rock as far away as possible.

For the third time, he tries to make the biggest bounce with the rock yet. Wheeling his arm back, Tyler hurls the rock against the tree. This time, it bounces off far away and smashes something. Tyler tosses the rest of the rocks on the ground and pretends like he didn't do anything.

From up the street, Tyler sees his friend, RONEN, walking down to meet him.

RONEN
(grinning)
I'm not sure how to tell you this, since you're such a good friend, but I definitely saw you wreck yourself just now.

TYLER
(grinning)
That's high praise for a small rock. I've seen you trip in an empty room and eat it.

RONEN
(joking)
Hey. I take ghosts seriously.

TYLER
Ain't no ghosts today.

The pair of them walk along the sidewalk and chat on their way. It's aimless rambling, but they have a place they are walking to.

RONEN
I need to finish my Sydney Opera House puzzle so I can finish
(MORE)

RONEN (CONT'D)
painting the game room. I checked the bucket of fulvous paint and it's definitely getting more red the longer I let it sit.

TYLER
(scoffs)
Whoa. That was...
(pause)
That was a surreal jumble of words. Like a Matt Fraction background character.

They walk up to one of the blue drop boxes that the USPS uses. They dump some packages from Tyler's backpack into the box.

RONEN
I think it's cause you're colorblind.

TYLER
I'm not that colorblind that I can't call a can of brown paint, "crap."
(pause)
Anyway, thanks for meeting me. Don't you have work or something?

RONEN
No. It's Good Friday.

TYLER
Is it normal to get off for Good Friday?

RONEN
Benefits of a white-collar job for a Catholic company.

TYLER
Well, I get to set my own hours. Benefits of a blue-collar job for a...
(chuckles)
Russian Orthodox company?

RONEN
I wouldn't call dealing pot "blue-collar." It's not white though, I guess.

TYLER
It's gray collar. Morally gray.

They walk to another blue drop box where they deposit more packages from the bag.

TYLER
Do you draw?

RONEN
I doodle.

TYLER
Do you have one of those digital drawing pads for your computer?

RONEN
Yes.

TYLER
How does that work? Do you look at the screen while you draw instead of your hand?

RONEN
That's why it makes a good divider on my bookshelf. They sell those drawing pads that have displays though, like an iPad, but you can connect them to your PC. You thinking of drawing something?

TYLER
Sort of. But every time I try to make something remotely human I can't make the hands come out right.

RONEN
I think that's a common problem. The *Deadpool* guy, Jim Lee. Even One, back in the early *One-Punch* days.

TYLER
No, dude. You don't understand. Like, the hands are so bad it makes the characters look deformed. My art is all chairs and architecture.

RONEN
I'm sure there's a market for that. You could be a draftsman. Have a weird power-daddy relationship with a mustache from Doylestown.

TYLER
You're right. Maybe I should draw manga instead.

RONEN
I don't think you can.

TYLER
I said I learning how to draw.

RONEN
No. I mean, I think it's a cultural thing.

TYLER
(bad Japanese)
"Nihongo ga hanasenaikara manga wa kakenai ndesu ka?"
"I can't write manga because I don't speak Japanese?"

CAPTIONS: "I can't write manga because I don't speak Japanese?"

Ronen responds as though he understood Tyler.

RONEN
I don't want to say, "It's because you're not Japanese", because I don't want to destroy your fragile view of yourself...
(pause)
...But it's because you're not Japanese.

They arrive at a third dropbox and dump the remainder of the packages.

TYLER
(joking)
What the frick? What happened to my friend? Are you a clone?

Ronen laughs at Tyler's joke.

TYLER
(joking)
I'm serious. You're Ronen Squared. You walk like him, you look like look. Say something!

RONEN
I support women's reproductive rights.

TYLER
See, you sound all high-pitched, just like a clone would.

RONEN
Alright.
(pause)
I'm a clone.

TYLER
Oh, man.
(pause)
I knew it.

The pair of them laugh together as they walk along on the sidewalk.

3 INT. OFFICE - DAY 3

On the opposite side of the table, MIRANDA MARTENS takes a seat and faces forward to look at someone off-camera. She is dressed in business casual clothes, her hair neatly brushed and a small enough amount of makeup applied, just enough to be noticeable.

An INTERVIEWER speaks to her from across the table. She smiles back.

INTERVIEWER
(off-screen)
Good morning, Ms. Martens.

MIRANDA
Good morning! It's **Mrs**. Martens, but Miranda is just fine. I'm so happy to be here today. I can't thank you enough for taking the time to interview me...

Miranda is a measured degree of nervous and excited to start the interview. The off-screen interviewer politely cuts her off.

INTERVIEWER
(interrupting)
Thank you for meeting with us. And for expressing interest in our position...

Miranda's energy causes her to accidentally cut off the interviewer.

MIRANDA
Of course. I have an MBA and I performed a three-year internship with the state's urban zoning committee-

INTERVIEWER
(interrupting)
That's all right, Miranda. We have your resume. And the questionnaire you filled out.
(pause)
For this interview, we have a set of
(MORE)

INTERVIEWER (CONT'D)
routine questions that we will ask you. Please tell us a situation that you were in that demonstrates how you performed in that situation. You have plenty of time to think through your answers. Don't panic.
(pause)
But we will have to conclude your interview in twenty minutes.

MIRANDA
(nervous)
Okay.

INTERVIEWER
If you're ready, we can begin the interview.

MIRANDA
I think I am ready-

INTERVIEWER
(interrupting)
Great!

Miranda starts at her interviewer's loud interruption.

INTERVIEWER
First question-

Miranda launches into her professional answers. She starts strong with good complete answers. The interviewer follows up on each question, barely even taking any time to listen to her.

She goes through many interviews, each one the same as the other. The same monotonous questions, the same deadpan interviewer. The framing remains the same, focused on Miranda, but her outfit changes, the background changes, and her hair changes.

As the interviews go on and on, her eyes begin to droop, her smile becomes more forced, and her answers become shorter. The questions come fast and steady and with each answer, Miranda's smile becomes smaller and smaller.

As she is practically falling out of her chair, the interview ends.

INTERVIEWER
(off-screen)
Well, that concludes our interview for today. Thank you, Miranda, for taking the time to speak with us today.

Miranda attempts a curled and corrupted smile at the interviewer as she gets up to leave.

MIRANDA
Thank you. It was-

INTERVIEWER
(interrupting)
We'll let you know after we've made our decision. Have a nice day.

Her smile sours when she realizes that this is another wasted interview.

4 EXT. OFFICE - DAY 4

The front door of the office opens and Miranda walks out into the daylight. She shields her eyes from the sun.

As she makes her way down the street to her car, Miranda bumps into Mystery Man 2 from before. He is carrying two cups of coffee and spills them on both him and Miranda.

MIRANDA
Jesus!

MYSTERY MAN 2
Hold it now! Hold it now!

Mystery Man 2 holds up his hands like a crossing guard as they drip with black and brown coffee.

MYSTERY MAN 2
The suit came in black. It didn't get that way from the coffee.

MIRANDA
(frustrated)
Just what-

The Mystery Man checks the coffees and decides to toss them in the trash nearby.

MYSTERY MAN 2
At least coffee's cheap.

MIRANDA
Dunkin's like five dollars. It's cheaper to drink Pepsi.

MYSTERY MAN 2
(grinning)
Then it's a good thing I know where to get cheap coffee.

Miranda looks at the coffee-soaked man with a level of disgust. She quickly realizes what he's after.

MIRANDA
Don't bother fishing, Romeo.

Miranda flashes her wedding ring. The Man's grin sours even though he continues to grin at her.

MYSTERY MAN 2
And that's fine. After all, the only thing between us is spilt coffee.

MIRANDA
I'm not in the mood for you today. Go kick around your coffee cups on someone else's bad day.

Miranda starts to walk past the Man.

MYSTERY MAN 2
If you're having a bad day, I can listen to you. Helps to have someone to talk to.

Miranda quickly walks away from him and continues on her way home. Mystery Man 2 turns around and keeps walking in the opposite direction, a grin on his face.

5 INT. MYSTERY CAR - LATER 5

The Mystery Car sits in the parking lot overlooking Miranda's apartment building. Miranda passes by in her car. The shape of Mystery Man 1 watches as she parks and walks inside of her building.

6 INT. MIRANDA AND TOM'S APARTMENT BUILDING 6

Miranda walks into the mail room of her apartment building. She empties the contents of her mailbox and picks up a small package with her address on it.

7 INT. MIRANDA AND TOM'S APARTMENT 7

Miranda is greeted enthusiastically by her two kitties when she opens the front door. She pays them an appropriate amount of attention as she unloads her bag and coffee-stained jacket.

She feeds the two little critters and tosses the mail on the counter. After taking the time to hydrate, she wanders into her bedroom. Miranda takes off her shoes and tosses them on top of the colorful SHOEBOXES in her closet.

She sits down in front of her mirror and carefully removes her makeup. As soon as she's finished removing it, she collapses on the bed, gasping from tiredness. As the cats swirl around the room, Miranda lets herself have a good frustrated cry under the covers.

After a short rest, Miranda is coaxed out of bed by the critters. She makes her way to the kitchen and microwaves herself a little snack to distract herself. She fingers

through the junk mail, tossing it mercilessly into the bin.

She then turns her attention to the small package. Without paying much attention to the fine details, she rips open the top and with a gentle tip of her hand, she dumps the contents onto the tabletop. Several bundles of **MONEY** tumble onto the table. They look identical to the ones the Mystery Man held up in the first scene.

Miranda's eyes lock onto the bundles of cash unable to even process the amount of money before her. She reaches out and touches the money, making sure that it's real.

She can feel her hand shaking slightly and her breath catches in her throat. Her heart races and she begins to look around her as though someone might be watching.

She pulls her hand back suddenly like something bit it. Miranda walks away, leaving the money lying there, ominously, on the table.

8 INT. MIRANDA AND TOM'S APARTMENT - LATER 8

Later that day, the sun is low but still casting some light in the window. Miranda is consoling herself with her arms wrapped around her knees. The TV plays aimlessly in the background.

The front door opens and her husband, TOM, walks in after a long day at work. He practically walks in mid-sentence.

TOM
How, oh, how do I find the strength to carry on? Carry on...
(pause)
Wayward son...
(pause)
Don't you cry no more.
(pause)
(to the cats)
Oh, hello babies!

He's talking loudly and can see Miranda on the couch but he hasn't picked up that anything is wrong. Tom puts down his bag from work and greets the cats excitedly.

TOM
(to Miranda)
I saw a CyberTruck on the way to work today. It was... How to describe it? It was horrible and infuriating and, oh, so very funny. It was only like eight minutes after
(MORE)

TOM (CONT'D)
I left. So, it's definitely someone who lives in the area.
(pause)
I was like, "So that's our village idiot."

He chuckles to himself. Miranda glances over at him occasionally. She glances at the package on the table. The money's been put away but the package has been left out.

TOM
It's really a sin that we can't fight coworkers to the death anymore. I know what you're going to say. "Tom, you're five-three. Unless you're fighting a child from Alabama, you're going to lose."
(pause)
But I'm telling you, you can't let guys come in rocking that Miami Vice look with the hair, and the shirt, and the shoes. Acting like slick grease through a speed boat.

Tom has made his way over to the table. He casually picks up the package without skipping a beat. Miranda watches him closely. He preens a little, feeling like now he's got her attention.

TOM
Dubrow... small eyebrows, sharp teeth. That's how he is. He can get away with anything...
(pause)
According to him. That's so killer.
(pause)
And let me tell you. Dubrow. **Pauncey** Dubrow, I kid you not, that's his name in Outlook. He's all filler, no killer.

Tom tips the package over and watches with shock as the money tumbles out.

TOM
(gasps)
Holy!- Jesus-

He stares at the money the same way that Miranda did earlier. Instead of rubbing his hands all over them, Tom picks up one of the bundles of cash and flips through it. His breath catches in his throat as he does.

TOM
There's got to be at least ten K.
(MORE)

TOM (CONT'D)
What am I missing here? Miranda, what are you holding out on?

Tom takes one of the bundles and holds it for Miranda to see.

MIRANDA
(relieved)
I was pretty confident that you didn't have anything to do with it. Thank you for confirming that for me.

TOM
(confused)
You thought...?

MIRANDA
(quick)
I didn't think anything about it until I opened the package.

TOM
(thinking)
The package?

The existence of the package dawns on him. He turns it over in his hand and looks at the address on it.

TOM
"12 Oakly." That's here, but who's "Wilbur O'Bannon?"

Tom looks at Miranda for acknowledgment. She shrugs ignorantly but her wide eyes betray her secret. Just not to Tom.

TOM
And no return address. What do you think that means?

MIRANDA
It's some kind of sick joke.

TOM
(fake laugh)
Yeah. Really funny.

Tom looks down at the money in his hands. He's never held this much cash before. He can feel his heart pounding in his chest.

Miranda watches him distantly. Tom looks up and his focus shifts to her.

TOM
Have you been sitting here waiting for me...
(pause)
How long?

MIRANDA
Long enough that I've seen Goku die and come back from Snake Way twice. That's twenty-thousand miles I've been sitting here.

TOM
And what have you been thinking about on those twenty-thousand miles?

Tom walks over and sits with his wife. He still has the package of money in his hand.

MIRANDA
(exasperated)
That Chi-Chi was too sexually mature for Goku.

TOM
(sarcastic)
That's something he and I have in common.

Miranda hits Tom in frustration. He laughs and ends up dropping the money on the ground. They both look at it and feel their stomachs turn.

Tom reaches down and gently picks it up like he's holding the One Ring.

TOM
There's a fuzzy little voice, it sounds like Peter Cullen, and it's telling me that the responsible thing to do is to leave this anonymously at the police station. Or better yet, at a women's shelter.

MIRANDA
If Optimus Prime is telling you to do that, then what choice do you have.

Tom responds a little too quickly, with his voice lowered.

TOM
But there's another voice...
(pause)
Could be Amanda Waller. You know how I like CCH's voice. Telling me that no one is looking for this. It came addressed to us-

MIRANDA
(interrupting)
It came addressed to Mr. O'Bannon.

TOM
You think Wilbur is going to come looking for his twelve-grand of drug money around our pretty building? With the horny chemists next door and the vegan tofu restaurant below us?

Tom realizes that Miranda is just acting cautious. The same caution that made her wait for hours for him to come home.

MIRANDA
(slowly)
I don't think we can keep the money.

Her words pull him back to the moment. Tom looks at her and feels comforted.

TOM
No, you're right.
(pause)
So, what do we do with a package with no return address and no way to get it to Wilbur?

MIRANDA
I don't know. We should get rid of it.

TOM
(hurriedly)
Like trash it? It might be someone's.

Secretly, neither of them is that enthusiastic about getting rid of the money, but both of them are too nervous about keeping money that is this suspicious.

MIRANDA
I don't think we should take it to
(MORE)

MIRANDA (CONT'D)
the police either. I don't want them asking us questions we don't have answers to.

TOM
True. True.

Tom gets up and walks into the bedroom, leaving the money and package sitting in front of Miranda. He returns with the colorful shoebox from their closet.

He picks up the package and offers both of them to Miranda.

TOM
We put this in the back of the closet, and we forget about it. If Wilbur knocks on the door, we say, "Oh yeah. That thing. I remember putting it somewhere. Let me go find it." And we return it to him.
(pause)
And if seven, eight, or twenty-four months go by and we clean out the closet and, what! "Oh, what could be in here?"
(pause)
Problem solved.

She slowly reaches out and takes them from Tom. This time, when her eyes betray her uncertainty, Tom notices.

CUT TO:

9 INT. MIRANDA AND TOM'S BEDROOM - NIGHT 9

The Martens take the box and put it in the back of the closet under several other boxes. Miranda places a nearly identical box on top of it.

CUT TO:

10 INT. MIRANDA AND TOM'S BEDROOM - LATER 10

Miranda and Tom get ready for bed. Neither of them speak that entire time. They both avoid eye contact as they brush their teeth and lie down to sleep.

Miranda stares up at the ceiling, her eyes completely awake.

Tom rolls around trying to get comfortable. Miranda shoves him a little to try and get him to be still. They both lay back in bed, exasperated and hot.

After a long moment of silence, Miranda finally says something.

MIRANDA
Hard not to think about it.

TOM
(smiling)
I can give you something *hard* to think about.

Tom rolls over on top of Miranda and tries to kiss her.

They both start to laugh as they fool around to get their mind off of the box of money.

11 EXT. WOODS - DAY **11**

Tyler hikes through the woods. He is dressed exactly like he was when he met with Ronen, backpack and all.

The path is well treaded but no one appears to be out right now. Tyler amuses himself by tossing stones and bits around.

He reaches a bend in the path. Looking carefully around him, he decides that there's no one spying on him and steps off the path.

Tyler walks up through the trees and ends up at a spot far from the beaten path. Beside the big tree next to him is a small hole that has been recently dug and then buried in dirt. Tyler takes a small trowel from his backpack and proceeds to dig.

After a few shovelfuls, Tyler's ears twitch when he hears the faint sound of something breaking under feet. He begins to look around him again, this time with a look of fear in his eyes.

Tyler looks around the tree for sign of anyone. He sees nothing. With apprehension, he slowly looks above him into the treetops. He is relieved to see nothing but the blowing branches in the wind.

Just as he feels reassured of himself, he hears a distinct footstep around the tree from him. He holds up the trowel like a knife and steels himself.

With a gasp, Tyler swings around the side of the tree and prepares to swing with the trowel.

He stops and shouts in surprise when he sees his friend, JOSH, standing there in shock, shouting at him.

TYLER
(shouting)
Holy!- Batman!

JOSH
(shouting)
Jesus Christ!

They both step back and look at each other.

JOSH
Lotta good that shovel is going to do you!

TYLER
I came for the...
(pause)
What are you doing here? We said the pickups would be blind drops.

Josh takes a bundle of cash out of his bag and passes it to Tyler. Tyler reaches out and grasps the money. A grin flashes across his face before disappearing. He drops the money to the ground as if it burned him.

TYLER
Whoa, whoa! There's a chain of command here.

Josh frowns making his brow furrow like tree bark. He tosses the bag of money next to it in the dirt.

JOSH
They are blind. I'm on the dot, Saturday morning special.

TYLER
But it's...

Tyler pulls out his phone and realizes that it's dead. He can't check the time.

TYLER
I don't know what happened. Maybe this is on me, Josh.

Josh stares at Tyler, thinking to himself. He rubs his hand along his jaw, feeling the tension in the muscle.

JOSH
Maybe we should have a discussion about how this handoff is supposed to work. I walk away from here and spend the next two weeks in a cold sweat thinking about this hole. And we can't go back to in-person. Parking lots and bars, we stick out like two slutty librarians in a Baptist church.

Neither of them are joking around. Josh is sizing up his friend. Tyler's eyes betray worry that this perfect job might come to an end.

TYLER
We're still good for this? Right? Like going forward.

JOSH
(nodding)
Grigorieva's got mountains of it he's got to move and the faster the better. I think they want to beat the tax season. All the money they make from shipping stolen Maseratis is going to get taxed and then spent on legit Maseratis.

TYLER
(grinning)
Good business for us then.

They both look at the money in the dirt.

JOSH
It going to bite you? You going to take it?

TYLER
Turn around and get steppin'. As far as you are concerned I'm not here.

Josh steps backward slowly.

JOSH
I arrive on time every time. Make sure we don't cross paths again and we won't have to discuss changing the handoff.

Josh turns and walks away. Tyler watches him go until he has disappeared from sight. He looks down at the money in the dirt and starts putting it in his backpack.

Tyler tries to retrace his steps back to the main path.

12 INT. MIRANDA AND TOM'S APARTMENT - MORNING 12

It is very early in the morning when Tom gets up for work. He has headphones in and music can be heard faintly coming from them.

Over a light breakfast, he scrolls on his phone and ends up looking at a house for sale. The price is mindboggling. After checking the time, he walks up to the front door.

With his hand on the doorknob, Tom stops himself and pulls back. Waiting for a painfully long time, he stares down at the floor waiting for something.

Something changes and Tom decides that it's time to go. As he leaves, he stops by the mailroom to look around. Their mailbox is still empty from yesterday and none of the packages are for them. He thinks about the money up in their room and wonders where it came from.

Unable to do much more, Tom leaves for work.

13 EXT. MIRANDA AND TOM'S APARTMENT BUILDING 13

Tom walks out of the apartment building and walks across to his car. The mysterious men watch the front door when Tom leaves. They watch everything.

Mystery Man 2 tears apart a paper coffee cup. He folds it into a shape and flicks it out the window.

14 INT. MIRANDA AND TOM'S APARTMENT - LATER 14

Much later, Miranda wakes gradually and makes her way into the kitchen. She makes herself a simple breakfast and sits down. She takes a few bites of the food and sits quietly, chewing.

Suddenly, Miranda turns her head like she heard something. Immediately after, she hurries to the bathroom and vomits.

Rather than think about the implications of the incident, she walks over to her closet and begins to rummage around. She inevitably touches the box with the money in it.

Miranda picks it up and then hesitantly puts it down. She repeats this again.

Miranda takes out the box and places the bundles of money on the bed. Compulsively, she begins counting the money, sometimes counting the same bill over and over again.

The bills all have different textures. Some feel older than others, and some feel newer. Miranda examines each bill, looking for any sign that they might be fake.

Miranda ends up counting the bills nearly a dozen times, looking up how much a money-counting machine costs. She pulls out a pad and paper to keep track and make sure she hasn't messed up at any point. She even starts writing down the serial numbers on the bills.

The overwhelming amount of money reminds her of the sick feeling she had earlier.

Miranda then retrieves the package from the box. She examines the front again. It has their address on it. The name, "Wilbur O'Bannon", stands out to her. She reads it a few times.

Putting the package down, Miranda takes out her phone and opens up her message chain with her brother, TYLER BINGHAM. She begins trying to compose a message to him.

"Hey, did you get a weird package?"
"Anything you want to tell me about?"
"Do you remember"
"Where'd the money come from?"

Miranda deletes and retypes her message to her brother multiple times trying to communicate that she knows something is going on without saying too much. When she realizes that she's written an entire paragraph, she deletes it all and decides to call him instead.

The phone rings and rings and rings. Miranda gets frustrated realizing that Tyler isn't going to pick up. She is forced to send him the message, "Package. Call me."

15 INT. MIRANDA AND TOM'S APARTMENT - EVENING 15

Miranda is sitting on the couch with her computer. She is looking up Wilbur O'Bannon on the internet and is unable to find much information about him.

The door opens and Tom returns from work. He is in the middle of a conversation when he enters the room.

TOM
Those long meetings are killing me. What is the diplomatic way of asking for standing desks in the office? It can't cost much. Less than ten grand-
(pause)
Cause I'm buggin'. They're putting me to sleep and doing the kung fu thing to my lower back.
(pause)
And you can bet- BET- that Paunce is all up in those meetings. Everyone is competing with him for the oxygen in the room. And he's sucking it down like it's got an expiration date.

Tom stops for one moment and takes a good look at Miranda. She's closed out of her searches for Wilbur. He notices that she has another peculiar look on her face.

He approaches and holds out his hand. He's carrying a few random letters from their mailbox.

TOM
No mysterious packages today.

He smiles at her. This time he notices that something is wrong.

TOM
Did someone come looking for it?

MIRANDA
No.

TOM
Sounds like Mr. O'Billion isn't looking too hard for his missing package.

MIRANDA
O'Bannon. Mr. O'Bannon.

Miranda responds very emphatically. It catches Tom off guard.

TOM
O'Bannon. That's what I said.
(sarcastic)
Have you been O'Bannon this whole time?

Miranda lets out a loud sigh and rubs her face in frustration.

MIRANDA
Mr. O'Bannon...
(pause)
Had a big shaggy dog. I would toss her the food I didn't want to eat.
(pause)
He cared a lot about his combed-over hair and we would...
(pause)
Sneak over and kick out the little glass cubes in his shed, or greenhouse.

TOM
Who's sending Wilbur ten grand in the mail?

MIRANDA
No one. I think he's been dead for a while now.

TOM
So, it's definitely a scam. We go investigating the money, turn it in somewhere, and then we're getting pitched a timeshare in Satchmo, Arkansas. Or they try to say we
(MORE)

TOM (CONT'D)
should deposit the money and all of a sudden our debit card is being used to finance Wagner Group or the IDF.

Miranda waits a moment before answering. She takes the time to find the words.

MIRANDA
It might be a scam.
(pause)
The only other person who would know about Mr. O'Bannon and our address...
(pause)
Is Tyler.

Tom looks over at her very seriously. His smirk wiped from his face.

TOM
That treebeard-smoking, hobbit, stoner?! You think it's his money?

MIRANDA
I doubt it. When has he ever had more than forty dollars on him?

TOM
It's fake, then? It's a get!

MIRANDA
Tom might not even know that it's fake, IF it's fake.

TOM
Well, what do we do with it now? I mean...
(pause)
What do you want us to do with it?

MIRANDA
Me? Am I the Sultan?

TOM
It's your brother.

MIRANDA
Since "death do us part," he's your brother as well.

TOM
Then I say let's load up the cash in a Wawa bag and throw it at his front door.

MIRANDA
It can't...
(pause)
We don't know anything about it for sure. It can't be that easy. To just throw it away.

Tom stamps his foot in frustration. He sucks his teeth.

TOM
Only one way to find out.

CUT TO:

16 INT. TOM'S CAR - NIGHT 16

The lights of the city pierce through the night into the couple's car. Tom drives the pair of them along the highway to see Tyler at his apartment.

Miranda sits in the passenger seat staring straight ahead the entire time. The scene cuts through their trip very fast, skipping frames and moments, hinting at their movement through the city.

17 INT. TYLER'S APARTMENT BUILDING - NIGHT 17

Tyler's apartment building has a different feel from his sister's. The stairwell is unfinished and bare. The hallway feels industrial.

Miranda leads Tom up the stairs. She feels reticent about being here.

TOM
Do you think Tyler still has that hand mixer we forced on him when he got out of rehab? I'm thinking of borrowing it from him to make some banana bread. Make me look good at work.

MIRANDA
I think more likely he broke it or sold it. How can you think about food right now?

TOM
We left before I could eat. I'm keeping it together pretty well.

MIRANDA
And when he calls and says he needs it back, you're going to huff the hour drive back here and leave it on his doorstep?

TOM
No.
(smiling)
I'm going to mail it to his address but put Cloud Strife as the name.

MIRANDA
(smirk)
You are hurting for a fight.

They arrive at Tyler's front door. Tom knocks gently on the door. Miranda reaches up and swipes his hand down.

MIRANDA
You...
(pause)
Man, what are you rushing this for?

TOM
Sorry. Did you want to knock?

MIRANDA
It's not the knocking, Tom. It's just...
(pause)

TOM
Just what?

MIRANDA
Shut up.

They listen as Tyler walks to his door and opens it to greet them. He is dressed in a T-shirt and his underpants.

TYLER
Whoa, captain.

TOM
Man, you can't bother with pants? We could be nuns or kids.

TYLER
I don't think I would put on pants for nuns either.

MIRANDA
Listen, Tyler...

TYLER
I'm listening.

TOM
Is there anyone here with you?

TYLER
No.

TOM
You're alone?

TYLER
I'm always alone.

TOM
I mean, can this be a private conversation?

MIRANDA
(to Tom)
We don't need to make this weird.

TYLER
(to Tom)
Yeah. Don't make this weird, Tom. Whatever this is...

Miranda pushes her hand against the door like she's trying to let herself into Tyler's apartment. Tyler pushes the door back, not quite closed though.

TYLER
Oh, this door? Sorry, the Looking Glass rabbit went that way.

Tyler sarcastically motions back down the hallway.

MIRANDA
Let me in Tyler. So we can talk about this like adults.

TYLER
About what? About nothing. Take your circus monkey and leave.

He refers to Tom when he mentions "circus monkey." Tom sees red for a brief moment. The closest thing to rage he's felt all day, he leans his bodily weight against the door and pushes it open.

There's nothing violent about the exchange, Tyler isn't choosing to put up much of a fight.

He steps back as Tom pushes his way into the apartment and Miranda follows close behind.

18 INT. TYLER'S APARTMENT 18

Tyler's apartment is plain and dark. Similar to the rest of his building. He steps back from the front door and stands around sheepishly with his hands by his sides.

Miranda and Tom look around suspiciously. They've been in Tyler's apartment before, but this time they are here for a purpose. As they review the room, their eyes settle on the coffee table sitting in the middle of the room.

The light from the TV pours out to illuminate a huge pile of money stacked on top of Tyler's table. Thousands and thousands of dollars, much more than what was mailed to the Martens. Miranda stares at it and feels the same nausea. Tom's eyes pop out of his head as he looks at the cash.

TOM
Bob Barker's shining teeth!

They stare at the pile. There are several envelopes identical to the one that they received lying on the table and a list of addresses next to them.

Miranda grabs her brother by the shirt and pulls him roughly.

MIRANDA
Jesus Christ, Tyler! What have you gotten us into?!

Tyler looks back at her matter-of-factly. He walks around and grabs a t-shirt and casually tosses it over the money to try and conceal it.

TYLER
Not a thing. What are you talking about?

Tyler attempts a facetious smile but it can't mask his frustration.

MIRANDA
I'm gonna kill you! I should have killed you! Back when you went Spider-Manning around the antenna tower behind the middle school and fell... and fell through the ceiling, I should have pushed that heavy radiator on top of you and finished you off! Shame on you! Shame on you!
(pause)
Shame on me!

TYLER
A whole lot of nothing, Murmur.

Tom reaches behind Tyler and peeks under the shirt. He tries to pick up a bundle of money. Tyler turns around and smacks his hand.

TOM
It's not nothing, Tyler. It's drug money.
(pause)
You've got both of us real upset.

TYLER
It's not drug money. It's nothing.

TOM
And the money you sent us?

TYLER
(smirking)
Why would anyone do that?

MIRANDA
(lying)
We burned it.

Both of the men turn to look at Miranda. Tom's wears his confusion very plainly. Tyler's face is almost surprised, but his eyes watch his sister for anything she might give away.

TOM
(to Tyler)
We're just here because we're concerned about you. That's all.

TYLER
(frustrated)
Yeah, well I'm just Super Saiyan, if you know what I'm sayin'.

MIRANDA
(to Tyler)
You using?

He holds his arms out and taps his veins.

TYLER
Play my cue music. "You've got to get up behind it, put your dime in the hot slot, but it's a million to one shot."

Everyone stares at each other in a Mexican standoff. The two men are uncertain of what to do next. Miranda doesn't feel much better about it, but she makes the next move.

MIRANDA
(to Tom)
We're leaving.
(to Tyler)
We're not coming back until **that** is gone.

She refers to the pile of money. Miranda leads her and Tom out of Tyler's apartment and slams the door behind her.

Tyler makes his way back to the couch, slings the shirt over his shoulder, and sits down in front of the pile of money. He slowly takes one of the bundles and opens it.

With the money in hand, he begins to count each of the bills solemnly. Without pleasure.

19 INT. TYLER'S APARTMENT BUILDING - NIGHT 19

Miranda starts heading for the stairs.

TOM
Good thing he didn't kill anyone!

MIRANDA
Hush! The cheap contractors let everyone in our business.

Tom walks after her.

TOM
(hushed)
I thought we wanted answers!

MIRANDA
That was your first mistake.

Miranda keeps moving forward. Tom is struck dumb by her response.

TOM
What was my second?

CUT TO:

20 INT. TOM'S CAR 20

The Martens return home late at night after confronting Miranda's brother. As before, the scene skips by. They sit there wordlessly as the lights pass by. Miranda stares ahead blankly the entire drive.

21 INT. MIRANDA AND TOM'S APARTMENT - NIGHT 21

The couple arrives home and walks inside to greet their cats. They both stand there quietly. Tom watches his wife and waits for her to say something.

Miranda exits for their bathroom. She turns the shower on and closes the door behind her. With his wife in another room, Tom goes to the bedroom. He changes into a pair of pajamas.

After listening idly to the sound of the shower running for a few moments, Tom goes to the closet and opens it. Kneeling on the floor, he searches curiously among the various shoeboxes until he finds the one with the money in it.

He seems mildly relieved that the money is still there. After looking over his shoulder to make sure that Miranda isn't coming out anytime soon, he counts the money in his hand. He flips through each bill individually.

CUT TO:

22 INT. MIRANDA AND TOM'S APARTMENT - MORNING 22

Another sleepy morning passes. Tom is sitting at the table eating breakfast, dressed in his work clothes.

Miranda exits the shower as though she had been in there all night. She meets her husband in the kitchen and they both take breakfast.

TOM
Morning.

MIRANDA
Morning. I expected you'd be gone by the time I got out.

TOM
I'll be on my way before *Johnny Test* is over. You sleep all right?

MIRANDA
Fine. You?

TOM
Like an unmanned Gundam.

Tom tries to avert his attention as Miranda goes about gathering breakfast. He slowly gathers his confidence again.

TOM
I don't think I can recall smelling in dream before. Do you?

MIRANDA
I smelled?

TOM
No. There was...
(pause)
I dreamed I went walking under a
(MORE)

TOM (CONT'D)
boardwalk. I saw something shiny in the surf and bent to pick it up.
(pause)
It was a heavy metal hammer. I could smell that rusty smell in the dream. Like blood.

MIRANDA
Was the hammer bloody?

TOM
No. It just had that smell.
(pause)
Like I said, I can't remember smelling anything in dream before.

MIRANDA
Can't say that I have, either.

There is a pause as they both settle into their breakfasts. Tom will have to leave for work soon.

TOM
I may not be able to fight Paunce to the death at work, but that doesn't keep some people from cutting you to the quick with their small talk. You start life thinking those conversations are just BS. Loud air. But for some people that's when they hunt.
(pause)
And it's always "how's it going," "what's up," "what's on your mind." I feel like a plump prey.

MIRANDA
I need you to be the dummy cool guy I married. You can't leak word one about the money. Or Tyler.

TOM
I would never admit to knowing Tyler. But it's not like nothing is happening. When was the last time you were delivered a mystery in the mail?

MIRANDA
It's not a mystery. We know it's Tyler's. We know he's going to mess this up and we're going to be the ones to pay for it.

TOM
Were you serious about burning the money? I mean, intending to burn it.

MIRANDA
I don't know.
(pause)
No. Probably not.

TOM
It might cause more problems for Tyler if we destroy it.

MIRANDA
It might.
(pause)
Do you think about the money all day?

TOM
How could I not?

MIRANDA
Imagine being stuck in here with it.

TOM
No one's saying you've got to lock yourself in here with the cats all day long. You should go outside. You can look for jobs too, or something.

MIRANDA
Or something.

Tom looks at his phone to check the time.

MIRANDA
Happy trails, pilgrim.

Tom kisses her goodbye as he leaves for work. Left alone with only the cats for company, Miranda quickly dresses and fishes out the box of money from the closet.

She holds the money like it's on fire, tender and sensitive to the touch. She takes one single bundle from the box and stuffs it in her pocket.

23 EXT. MIRANDA AND TOM'S APARTMENT - MORNING 23

Miranda rushes out of the apartment and loads up in her car. From across the parking lot, Mystery Man 1 watches steely-eyed while his partner rests his eyes. He wakes when the car turns over.

When she drives out of the parking lot, the two men follow in their vehicle.

24 INT. MIRANDA'S CAR 24

Miranda speeds away in her car. She drives by herself in quiet.

Her phone rings. The number belongs to one of the recruiters that she had been using to try and get a job.

MIRANDA
(phone)
Yes, hello?

RECRUITER
(phone)
Hi, yes. Miranda Martens?

MIRANDA
Yes.

RECRUITER
You had an interview scheduled with Zabriskie Markets this morning at eight-fifteen. They asked me to call to check what your delay is.

Miranda looks at the clock in the car and sees that it is eight forty-five.

MIRANDA
Shoot. Um, I'm sorry. Something came up this morning. My mind completely blanked.

RECRUITER
So, you're not on your way here?

MIRANDA
(uncomfortable)
No...?

RECRUITER
Umm. Okay. I'll let them know that they can put the pasta salad away.
(pause)
Good luck.

The recruiter hangs up. Miranda cringes at the phone call, but she keeps on driving back to Tyler's place.

25 INT. TYLER'S APARTMENT BUILDING - LATER 25

Miranda walks up the steps to Tyler's apartment by herself. When she makes it to the door, she raises her hand like she's going to knock, but she holds back.

Very gently, she taps on the door. Almost silently. Miranda places her ear to the door to listen for any response. She hears none.

She takes a set of keys from her pocket and using one of them, opens the door to Tyler's apartment.

26 INT. TYLER'S APARTMENT - CONTINUOUS 26

Miranda steps into Tyler's apartment in the daylight. It is almost blinding with the sunlight pouring into the front windows. She can hear the sound of the shower running.

Walking over to the coffee table, Miranda examines the pile of money from the night before. It's shrunk quite a bit from when she was last here. But the pile of thick meaty envelopes stuffed with cash has grown alongside it.

Miranda walks around the apartment. She looks at Tyler's massive collection of movies. She smiles gently looking at some of the titles.

She takes a monster movie off of the shelf. She can feel something pressing inside of it. She opens the case and finds a folded Christmas card. When she opens it, she reads "Found someone uglier than you, From Murmur."

The sound of the shower cuts off. Miranda puts the card and movie away and turns to see Tyler walking out of the bathroom wearing a towel. He is surprised, but not too surprised, to see her.

TYLER
(like Elmer Fudd)
Wascally wabbit. That's not for you.

Tyler walks past her into his bedroom to get dressed.

TYLER
(faux sarcasm)
You could make us both a drink.
Vodka tonic, mimosa, mudslide.
Something, make yourself useful.
Jesus, Murmur.

Miranda waits patiently by the table for him. Tyler exits the bedroom.

She watches him as he walks around his apartment. She stands there resolutely by the table of money. Tyler grabs cups from the cabinet.

TYLER
It's cold in here. You pissing on my grave?

Miranda stares at him unflinching. She reaches into her pocket, takes out the bundle of money, and tosses it on the table, sending the rest of the money spilling everywhere.

TYLER
What's that?

MIRANDA
That's my thousand dollars! You want to explain the other...
(pause)
Fifty?! Sixty?!

Tyler puts the cups back and turns around to face his sister. His wry smile can't cover up the red on his face.

TYLER
Your thousand dollars?

Miranda cools on him. She loses some of the vinegar in her voice.

MIRANDA
Don't play it so cool, *Our Man Flint*. I'm the only person in your life that believes you're smarter than you pretend to be. And you're not smart enough for whatever this is.

TYLER
(facetious)
Well, thanks for being here, Murmur. Coming over here and telling me that I'm wrong-

TYLER
-and calling me stupid. And yet, I'm the one with the duffle bag full of money.

MIRANDA
(interrupting)
You are wrong.

Miranda is bearing her anger through her breath. She manages to wait and choose her next words carefully.

MIRANDA
(slowly)
This much money doesn't come without conditions. And Tom and I didn't agree to them.

TYLER
The nice white couple have been insinuating me up and down. Why don't you share with the class what you think the stink is?

MIRANDA
What I think-
(pause)
-Is that my nickel-and-dimebag brother sold something he shouldn't have because he couldn't possibly have figured out how those heist movies he loves so much work.

Tyler lets out bitter laughs that almost hurt Miranda.

TYLER
(sarcastic)
You really got it, Murmur. On the nose. What did I sell?

MIRANDA
I'd say your soul but I know heroin already took it.

Tyler hangs his head and watches the floor. His shoulders slump as well. Miranda's confidence falters.

TYLER
It's not my money. I get a thousand a batch.

MIRANDA
Who's money is it?

TYLER
I know a guy, Lenny Yukovich-

MIRANDA
(interrupting)
Is he your dealer?

TYLER
The people that Yuko hang with are the ones you want to come to your club and hope they leave only cash and not bodies on the floor.

MIRANDA
That's who's money I have?!

TYLER
I think it's more complicated than that.

MIRANDA
Uncomplicate it or I'm going to stab you.

TYLER
I don't know that I can. I pick up
(MORE)

TYLER (CONT'D)
an anonymous bag of money with a list of addresses. I mail them out. Rinse, repeat.
(pause)
It's like laundering.

His answers aren't really answers. Tyler can feel Miranda's eyes boring through him.

MIRANDA
(slowly)
I have an inkling of a thought. Can you guess what it is?

Tyler nods his head low. He refuses to make eye contact with his sister.

TYLER
The thought can't help but pass through your head. A neon Miller sign, *zip*, down the highway.
(pause)
I can't be the only one they have doing this. And to be human is to err.
(pause)
So, what if I made a mistake?

MIRANDA
You mean more of a mistake than this whole enterprise? You mean missending one of those?

She motions antagonistically towards the packages on the table.

TYLER
Maybe! It's a mistake! And no one noticed!

MIRANDA
And that's good enough for you?! For this Yuko guy who you mentioned with dead bodies in the same sentence?!

TYLER
It's not Yuko's money.

MIRANDA
Then why do I have it? Hmm? Why me? What's the plan?

TYLER
The plan is to sit on it.

MIRANDA
Then what?

TYLER
Then a year from now, when no one's looking for it, we split it. Eighty-twenty.

MIRANDA
I don't want any of it, Tyler.

TYLER
You sure? A little under the table couldn't help you and Tom out?

MIRANDA
I'm not sure that's worth the risk.

They stare at each other for a moment. Miranda leaves her bundle of money on the table and walks over to Tyler's front door.

TYLER
We good, sis?

MIRANDA
Not by a country mile. You better make it all disappear. Or I'll disappear. The next time you'll see me, I'll be at your funeral.

Miranda storms out his front door leaving it wide open.

27 EXT. PUBLIC TABLE - DAY **27**

Tom is taking his lunch. He sits at a public table in the sun and eats a salad out of his lunchbox. He watches the people go by and smiles. The day is beautiful.

His phone rings. When he looks at the caller ID, he sees that it is PAUNCEY DUBROW. He sighs and looks at it in frustration.

TOM
(phone)
(mouth full)
Hey, Paunce.

PAUNCE
(phone)
Tommy. Pinball Wizard. How are ya?

TOM
Fine. Having lunch.

PAUNCE
Hot. That's hot. What you got? Some tofu or something?

TOM
Salad.

PAUNCE
Nice. I need you to be thinking about our rehandling. You got that?

TOM
Rehandling. Right.

Tom's phone starts to buzz again. When he looks at it, he is dismayed to see Miranda calling him.

PAUNCE
It's always a big problem on everyone's minds. And we've got to keep on it, like the guy that scrapes the barnacles off the boat.

TOM
Absolutely. I'm your Barnacle Boy.

PAUNCE
Does that make me Mermaid Man? Hahaha.

TOM
Yep. SpongeBob.

Tom watches as Miranda's call ends because he made her wait so long.

TOM
So, handle time. I'll get right on that. Right now. Thanks, Paunce. Bye.

Paunce tries to say something to him but Tom cuts him off and hangs up the phone. He immediately calls Miranda back.

MIRANDA
(phone)
I know you don't work that hard.

TOM
(phone)
Baby, I'm sorry. Paunce can't find the hole to crap in if I don't guide him down.

Tom can hear the sound of Miranda driving.

MIRANDA
(pause)
I came from Tyler's.

TOM
Is he okay?

MIRANDA
Not after I turn his leg skin into upholstery.

TOM
Okay, Red Dragon. You going to take a hit and tell me about it?

MIRANDA
It's mob money.

Tom chokes on his salad.

TOM
(phone)
How did he find this...
(pause)
Monopoly money?

MIRANDA
Tyler's calling it "money laundering," giving himself a job title for once.

TOM
He's laundering...
(pause)
Monopoly money?

MIRANDA
Stop calling it Monopoly money.

TOM
I don't know what to call it.

MIRANDA
He is trying to use us to scam money from the laundry.

TOM
He can do that?

MIRANDA
No, he can't! He's going to get himself killed! By me possibly!

TOM
How much is the laundry?

Miranda doesn't answer. She looks behind her as she drives and pays attention to one of the cars behind her.

Driving it is Mystery Man 1. She doesn't recognize him, but she recognizes the car.

TOM
Babe?

MIRANDA
Blue Volkswagen.

TOM
What?

MIRANDA
I've seen that blue Volkswagen before.

TOM
Where are you driving to?

MIRANDA
I'm driving home. There's a blue Volkswagen behind me. I've seen it before. I've seen it at our apartment lot before.

TOM
You're probably just going to the same place.

MIRANDA
Why would he be driving from Tyler's place?

TOM
(incredulous)
You don't think you're being followed?

MIRANDA
I know I've seen that car before.

TOM
Who's driving it?

MIRANDA
I can't-
(pause)
It's a man. He's wearing glasses.

TOM
Regular glasses or sunglasses?

MIRANDA
Sunglasses.
(pause)
I don't like this.

TOM
Babe. It's okay. Calm down.

Miranda turns her steering wheel suddenly and starts to pull her car over to the side of the road. Tom can hear the sound of her car coming to a stop.

TOM
Miranda! What's happening?!

Miranda watches from the side of the road as the Volkswagen passes her and continues on its way. She sits in tenuous silence waiting for something else to happen.

Tom grows increasingly concerned listening to the silence on the line.

TOM
Miranda?!
(pause)
Where are you? Never mind, you've got your location shared.

MIRANDA
(interrupting)
I'm fine. Don't leave work. He passed me.

TOM
Did you get a license plate?

Tom walks around the corner and walks right into his boss, Pauncey.

TOM
Jesus! Paunce.

MIRANDA
(phone)
Christ.

PAUNCE
Tommy. Glad I caught you. I've rounded up some goons. We're ready for you.

TOM
Hi. I'm just coming back from lunch.

PAUNCE
(laughing)
That's fantastic! You can tell us all about it.

TOM
(phone)
I'll have to get back to you.

MIRANDA
Cut his balls off.

PAUNCE
Who are you talking to?

TOM
(to Paunce)
My wife.
(to Miranda)
Love you.

MIRANDA
Love you.

TOM
Love you too.

Miranda can hear Paunce in the background doing the "my wife" line from *Borat*. Tom hangs up and goes inside with Pauncey. Miranda sits in her car, fuming in frustration.

28 INT. TYLER'S APARTMENT - DAY 28

The pile of money has disappeared like a good magic illusion. It's been processed into a dozen uniform envelopes, each of them addressed to crazy-sounding names all over the city.

He receives a text message from his friend Ronen. "At the corner in 20?".

Tyler begins to pack the envelopes into the same bag that he used at the beginning when he last walked with Ronen.

As he packs his bag, he receives another text. This one is from Josh. "Looks like rain tonight. I have to talk to you". Tyler looks at that message curiously.

He finishes bagging the envelopes, fills up his water, and walks out of his apartment.

29 EXT. WOODS - DAY 29

Tyler makes the same meandering journey through the woods. He kicks a rock and makes a big ruckus with it.

He stops stiffly in his tracks when he turns to approach the same tree as before. Tyler stares up the path at Josh who stands beside another bag of cash.

The two of them hover quietly amid the green. Josh's face is set in a cold unrevealing stare. Tyler tries to act cool as his head gently swivels in place. Every move of a leaf, every breeze feels like someone waiting for him.

TYLER
You've had the drop on me for a minute now, *grande silenzio*. And here I was thinking I had the woods to myself.

JOSH
When I call for rain that means I want to talk.

TYLER
After last drop, I figured you meant it more like a kick in the butt. "Be here or be square."

JOSH
You made the code. I'd expect you of all people to be able to follow it.

Tyler flinches at the remark. Josh is right but it doesn't make it sting any less.

He motions towards the bag.

TYLER
You playing the part? There some diced phone books in there or the real McCoy?

Josh kicks the bag lightly to show that there is indeed something in it.

JOSH
I'm beginning to worry that without the big green, you won't pay me no mind.

Tyler finishes walking up the path to Josh and the bag. He motions to his partner to step back a little while he operates.

TYLER
Chain of command, bosun.

Josh takes several half-steps away from Tyler. He keeps facing the other man and his back to the tree. Once he's made enough space between them, Tyler bends down and opens the bag.

He is cautious and rips the bag open suddenly like he expects there's a snake inside ready to bite him. He is relieved to see several stacks of bound money ready to be transported. He begins to load up his bag.

TYLER
You should have spared me carrying the trowel.

JOSH
I wanted to maintain our ruse.

TYLER
Consider it *rused*.

Josh watches the back of Tyler's head as he packs one bundle after the other into his bag. He sighs, preparing his words.

JOSH
Grigorieva told me that I can't use half of the guys I was using before.

TYLER
The Big Boss herself. She told you that?

JOSH
You'd be having this meeting with my body in twenty-three pieces. Word from Yuko is good enough for me.

Tyler looks up at Josh slowly. Like he suspects something is coming down on him.

TYLER
Is this my severance package?

JOSH
You should be so lucky.

Tyler responds without looking at Josh.

TYLER
What happened with the rest of your crew?

JOSH
(serious)
Digest this, little man. You're not a crew. You're contractors. And you're all expendable.
(pause)
I'm not crossing Grigorieva and Yuko for your sake.

TYLER
Good to know. Is our business affected?

JOSH
As far as I've been kept out of the woodchipper, you still have a job. But now we're going to be moving massive blocks. Twice this. Three times this.

TYLER
Does that mean twice, three times the pay?

Josh looks the other man up and down. Sizing him up well.

JOSH
I don't set the rates. But...
(pause)
I've got another job. A pickup, if you're feeling wily.

Tyler's ears prick up. He tries to act natural in front of his "friend" but the sound of green makes him flush.

TYLER
I'm running out of inconspicuous blue drop boxes. I'll have to start combing the 'burbs if we keep the same-size packages.

Josh holds up his hand.

JOSH
It's...
(pause)
Not *Sesame Street*, like this. Hardcore, Harry Palmer, *Tinker, Tailor, Soldier, Spy Game* work. I know how you like it.

TYLER
Consider me at your service, Agent J.

Josh walks away from the tree and stands on the other side of Tyler heading down the path.

JOSH
Keep your phone on. Remember, I get royal treatment when you see my number.

TYLER
Of course. Your ringtone is the *Drake & Josh* theme.

Josh begins to wonder if his face hides how worried he is.

JOSH
We don't know each other outside of the bar. Got it.

TYLER
Like a Prayer.

Tyler turns to walk away. He makes half a step and Josh grabs him and holds him back.

JOSH
Chill your butt on that dirt. I'm leaving first. Wait five minutes, then head out.

TYLER
Cool man, cool.

Tyler sits down by the tree and watches as Josh walks away.

30 INT. MIRANDA AND TOM'S APARTMENT - EVENING 30

Tom sets a table for dinner. He and Miranda sit down to eat. They are silent for a long time. Neither of them looks at the other.

TOM
At some point, this will have to end. At some point, this will be behind us and we'll have a nice dinner together.

Miranda flicks her head with annoyance.

MIRANDA
(sarcastic)
This isn't nice?

TOM
It's my way of apologizing for earlier. I was at work.

MIRANDA
I'm over that, Tom.

TOM
Then this is Tyler's fault.

MIRANDA
If therapy's taught me anything it's that other people can't shoulder
(MORE)

MIRANDA (CONT'D)
their problems to you. You can only pick them up.
(pause)
Except for Tyler, who tosses his around like used condoms! His fault, with a bullet!

TOM
That's three physical acts of violence you've threatened him with. That hasn't happened since our honeymoon.

MIRANDA
I'm...
(pause)
Sorry.

TOM
(smiling)
Don't be.

They bear a moment of silence between bites of food.

TOM
Fifty...
(pause)
Thousand...
(pause)
You say?

MIRANDA
It's not important.

TOM
But, was it cool? I think fifty thousand dollars would look really cool. Man, I bet it smelled cool too!

MIRANDA
You're really hung up on smells today. Hammers and cash.

TOM
How much do you think he makes on it?

MIRANDA
Not enough, if he's sending us boxes of it to hide for him.

TOM
But he's not going to do that anymore, right?

MIRANDA
Why?
(sarcastic)
Did he get you to buy into the scheme with his deft business sense?

TOM
No. It's definitely better that he doesn't do this anymore.
(pause)
I'm curious what our plan is with the money then.

Miranda puts her head in her hands and draws a powerful breath. She feels better after that.

MIRANDA
Tyler's not smart enough to play this to a win.
(pause)
I guess if he wanted us to hold onto it...
(pause)
We can hold onto it until we figure out how to dispose of it or use it to bail him out.

TOM
Or when he comes to collect it.

MIRANDA
You really want the Cinderella version, don't you?

TOM
Just like us, I'm always rooting for the underdog.

They laugh and smile at one another. A sparse moment of genuine happiness during this time.

31 INT. MYSTERY CAR - DAY **31**

Mystery Man 1 sits alone in his car. He peers through his sunglasses and studies his surroundings.

Mystery Man 2 enters the car carrying two cups of coffee.

MYSTERY MAN 2
Didn't spill it this time.

MYSTERY MAN 1
Good. Remind me to bring you your scout badge.

MYSTERY MAN 2
Why am I always the one to get the coffee?

MYSTERY MAN 1
You're always the one that says, "I'm going to get coffee. You want any coffee."

MYSTERY MAN 2
Yeah. Why don't you ever offer to get the coffee?

MYSTERY MAN 1
Because I know you're going to offer to get the coffee. It saves me a trip and six dollars.

MYSTERY MAN 2
That reminds me, you owe me six dollars.

The pair of Mystery Men watch out the front of the windshield.

MYSTERY MAN 2
You didn't feel bad for Johnny Bravo? Always getting dunked on by smaller people.

MYSTERY MAN 1
I don't really think that was the message of the show.

MYSTERY MAN 2
Not every show has to have a message. Certainly not kids' shows. Kids don't have anything to worry about, and their brains are too underdeveloped to understand things like that. In *Looney Tunes*, Wile E. Coyote wants the Road Runner. The Road Runner evades him and he blows up. End of story.

MYSTERY MAN 1
Do you feel bad for the Coyote?

MYSTERY MAN 2
What? No. Why would I feel bad for the Coyote?

MYSTERY MAN 1
You feel bad for people making fun of Johnny Bravo but not when the Coyote gets blown up.

MYSTERY MAN 2
Yeah. He's a Coyote. Johnny is a man. With sunglasses. Just like us.

MYSTERY MAN 1
But in the context of the cartoon, Coyote takes the punches. Just like Johnny.

MYSTERY MAN 2
Coyote isn't the main character of the cartoon. Road Runner is. Beep beep.

Mystery Man 2 chuckles at his Road Runner noise.

MYSTERY MAN 1
So you see yourself as Johnny Bravo in one universe and Road Runner in the other?

MYSTERY MAN 2
What? No. Road Runner is a bird.

Mystery Man 1 looks as if he's going to respond but is interrupted by the ringing of his cell phone.

MYSTERY MAN 1
Hold that thought.

Mystery Man 2 sits and drinks his coffee. His partner talks away with the person on the other end of the line.

MYSTERY MAN 1
Hello.
(pause)
Yes.
(pause)
Forty-five. An hour plus on the Septa.
(pause)
No static on this end.
(pause)
Of course.

He takes the phone and offers it to Mystery Man 2.

MYSTERY MAN 1
You're requested.

Mystery Man 1 takes the phone looking bewildered.

MYSTERY MAN 2
Guttentag?
(pause)
Uh, let me see.

Mystery Man 2 begins to search for a pen in his pocket. Before he gets too far, Mystery Man 1 passes him a pen and paper. Mystery Man 2 jots notes as he listens.

MYSTERY MAN 2
Got it.
(pause)
Uh-huh.
(pause)
Uh-huh.
(pause)
No, I don't.
(pause)
No, I don't.
(pause)
No, I don't.
(pause)
I'm wearing sneakers.
(pause)
Got it.
(pause)
I wrote it down.
(pause)
I said I wrote it down.
(pause)
22 Old Pass Blvd.
(pause)
Yes.

He hangs up and passes the phone back to Mystery Man 1.

MYSTERY MAN 2
I don't mind dance partners fighting over me but this ain't no disco!

MYSTERY MAN 1
They send us where we're needed.

MYSTERY MAN 2
They need to hire more then.
(pause)
What are you waiting for?

MYSTERY MAN 1
I was told that you're going to the job by yourself.

MYSTERY MAN 2
How am I supposed to get there?

MYSTERY MAN 1
You can catch the Eighty-Six bus just around the corner here.

MYSTERY MAN 2
Is that a joke?

MYSTERY MAN 1
I'm sure they'll compensate you for it.

Mystery Man 2 walks away while his partner keeps a watch from the car.

32 EXT. CITY SIDEWALK - DAY 32

Mystery Man 2 walks on the street to the corner where he sees the sign indicating the bus stop. He stands and waits there, watching the street like a hawk, drinking his coffee.

When the bus comes, he tosses his coffee cup and gets on the bus.

33 INT. BUS - DAY 33

Mystery Man 2 sits on a seat in the bus. He watches the other passengers carefully.

34 EXT. BUILDING - DAY 34

Mystery Man 2 arrives at his destination. A small house tucked in the corner of the city. He observes it for a few minutes from a distance.

Feeling like nothing much is going to surprise him, he approaches the building.

He walks around to the most inconspicuous door and pulls out his lockpick tools.

35 INT. BUILDING - DAY 35

It only takes a moment for him to get past the door and enter the building. It's a clean residence. Mystery Man 2 slowly looks around the place. He's careful not to leave any tracks from his shoes or touch anything with his fingers.

He searches the house and finds that no one is home. He walks over a corner of the house and waits there silently.

A long time passes while he waits.

Sometime later, the door to the house opens. Our Mystery Man 2 presses himself deeper into the shadows of the house.

A woman enters the house. She drops her bags down in her office room and takes out her work laptop. The woman goes about the house to drop off her jacket and get a glass of water for herself.

Mystery Man 2 listens and watches silently from the shadows.

The woman settles down in her office chair and continues working on her laptop.

Mystery Man 2 leans down and begins to unlace his shoelace. His hands are nearly silent. When the eyelets catch in the holes, he looks up to see if the woman heard him. She flicks her head like she heard something but was probably just adjusting her kneck.

Mystery Man 2 takes his shoelace and wraps it around his fingers. He steps forward silently until he is standing just behind the woman.

Like a bird, he strikes and slips the shoelace around the woman's neck. She begins to thrash as her air gets cut off.

She swings with her hands and knocks the sunglasses from the Man's eyes. His face is set in a stony grimace as he waits for the job to be done.

The woman eventually goes limp. Mystery Man 2 unwraps the shoelace and pushes the woman's body forward limply. He reties his shoelaces and leaves the house without looking back.

36 EXT. CITY SIDEWALK - DAY 36

Mystery Man 2 waits for another bus to get back to his partner. While he waits, he hears the sound of a police siren approaching.

He goes motionless and listens to the sound. His face turns into a grin when he hears the sound fade into the distance.

37 INT. MYSTERY CAR - LATER 37

Mystery Man 1 doesn't appear to have moved. He continues watching from under his sunglasses.

Mystery Man 2 approaches from behind. He opens the passenger side door and gets into the seat.

MYSTERY MAN 2
What did I miss?

MYSTERY MAN 1
A car with New Hampshire plates was listening to *Mo Dao Zu Shi* in Taiwanese Hokkien. These kids, I dunno, middle schoolers, stole peaches from the food stall. Like
(MORE)

MYSTERY MAN 1 (CONT'D)
it's the Middle Ages. Ms. Burgard ran her afternoon jog in a pink sports bra. And the mail carrier left only six letters in the mailboxes.

MYSTERY MAN 2
So...
(pause)
Nothing important then.

They both stare out the windshield silently. Mystery Man 2 sits more agitated than his partner. Several moments pass waiting.

MYSTERY MAN 2
I'm going to get coffee. You want any coffee.

MYSTERY MAN 1
Yep.

Mystery Man 2 gets out of the car and walks away. Mystery Man 1 remains sitting there watching.

38 EXT. TYLER'S APARTMENT BUILDING - DAY 38

Tyler parks his car in the apartment parking lot. From the back, he unloads an armful of grocery bags and takes them into the building.

39 INT. TYLER'S APARTMENT BUILDING 39

As Tyler walks into the hallway of his apartment, he is surprised to see someone shuffling around on the floor by his front door.

Tom is crouched on the floor writing on a piece of paper. Tyler smiles at him with his groceries in hand.

Tom hears the crinkle of the bags and looks up at his admirer.

TOM
You got me thinking I'm crazy out here. Banging at the door like a home invasion. Got me thinking something had happened to you.
(pause)
I didn't know you left your apartment.

Tyler holds the bag of groceries up a little as though this explains everything.

TYLER
Don't you guys call or text? Save you two hours roundtrip.

TOM
Funny story about that. I looked up your name under "Tyler" and- let me help you with those.

Tom reaches out very enthusiastically at the bags that are in Tyler's hands. Tyler's eyes go wide as the bags go tumbling from his arms at Tom's grasp.

TOM
Oh! Oh no! Oh, man! And you had yogurt too! I can't believe I did that. I'm so- That's my bad man.

TYLER
Shows what I get for putting my life in your hands.

Tom smiles sheepishly at Tyler, who lets himself into his apartment. Tom tries to gather together the spilled groceries when Tyler throws a dishrag at the back of his head.

40 INT. TYLER'S APARTMENT - CONTINUOUS 40

Tyler puts the groceries away when Tom comes in the door. He tosses the rag on the back of a chair nearby.

TOM
How you doing, kiddo?

TYLER
Tasty.

Tom stays where he is and looks around for any sign of the rest of the money.

TOM
Miranda will be happy to hear... that you took care of all that...

Tom motions to the coffee table.

TYLER
(announcer voice)
"With a wave of his green-gloved hand, Mister Miracle can make a table full of money vanish into thin air! But where did it go, Barda? Where did it go?"

Tyler performs a pantomime of magician gestures as he says that to Tom, who stares back at him nervously.

TOM
A magic trick? I like it. I like it a lot.
(pause)
But a magician can make it reappear again...

Tyler looks at Tom with a question burning in his ears.

TYLER
Were you hoping to see something miraculous, Tommy?

Tom turns and looks at him with wide nervous eyes. Tyler turns and sees the rag on the chair.

TYLER
Is that the yogurt rag?

TOM
Oh- Sorry.

He quickly swipes the rag off of the chair and tries to wipe the yogurt off.

TYLER
You have a crusty cumrag in your hand and you decide the proper way to dispose of it is to toss it on your brother-in-law's chair? A chair I might sit on.

TOM
(embarrassed)
A momentary lapse of cognition. Like a moth to a window. Tap tap.

TYLER
Are you here to do Murmur's bidding?

TOM
Me? No. No.
(pause)
What would she have me do?

TYLER
She's surely sworn to cut my balls off and feed them to her cats.

TOM
No. No.

TYLER
Feed them to you?

Tom laughs awkwardly. Tyler watches him, amused, but his patience is waning. Tyler walks very quickly up to Tom

until they are standing chest-to-chest. Tyler knocks the rag out of Tom's hand and stares down at him.

TYLER
(aggressive)
We ever dance together, Tom?

TOM
(alarmed)
Who?

TYLER
You and me. Not in any weird way, you being with my sister, me being her brother. Just on the same dancefloor.

TOM
(nervous)
Probably.

TYLER
I'm feeling really challenged picturing that place accommodating the two of us. I bring with me such high energy and freshness, I can't imagine you keeping up.

TOM
What are you trying to say to me?

Tom slides sideways out from under Tyler's pressing.

TYLER
I think I make you uncomfortable. And I'm so confident in that, that I think I will say, "I KNOW I make you uncomfortable."
(pause)
And that beggars the question of why you would try and slip this...

Tyler holds up his hand. He has the paper that Tom was writing on and had tried to hide from him before. Tom's eyes go wide in surprise.

TYLER
...Under my door.

He begins to read it.

TYLER
(reading)
"Dear T...
(pause)
"I have a business proposition for you...
(pause)
"You can reach me at 2-1-5..."
So, what's this business proposition you have for me? And please tell me it involves both of us wearing lingerie and heisting fifty-thousand pounds of produce.

Tom sullenly takes the paper from Tyler's hands and tears it up.

TOM
(slowly)
I think I just wanted to see it.

TYLER
See what?

TOM
Don't be- You know what I'm insinuating!

TYLER
Maybe I do, but it's all gone.

TOM
Not all of it.

Tyler stares hard at Tom.

TYLER
Murmur doesn't know you're here.

TOM
You obviously trust her to do something-

The same rash frustration that Miranda has comes out in Tyler.

TOM
-and you've got a plan within their plan. I can see that, Tyler. Even if no one else does.

TYLER
(interrupting)
Not to keep dumb on it apparently.

His compliment calms Tyler for a moment. Tom presses his advantage.

TOM
I can also see the gaps. And just like Miranda and I are worried about your well-being, I'm also worried that you'll miss out on reaching that full potential.

TYLER
"Full potential" sounds like a charged turn-on-phrase when you put it like that. Makes you sound hungry... and rabid.

TOM
Whatever different shades you and I and Miranda are, we're all hungry. And I want to know what it's like to be fed. I see you tearing scraps. And I think I can show you how to use the knife.

Tyler whistles sharply. It cuts the conversation to the quick.

TYLER
Never would have thought you for selling wolf tickets. In my kitchen no less.

TOM
You can feel it too. The shape of it is there and it's ready for us. We just have to reach out and grab it!

TYLER
Tom. I know my glamorous lifestyle on the fringe of the criminal underworld looks appealing to office guys like you. But maybe you should keep in your own lane. Do what you do best and enjoy the monotonous tedium of life.
(pause)
Leave this middleman work to me.

Tyler walks over to his front door and places his hand on the doorknob. He turns back to look at Tom.

Tom gets the picture. He walks towards the door and Tyler gets out of his way. Tom turns back once more before closing the door behind him.

TOM
You've got a good thing here, Tyler. Don't let it go to waste.

Tom leaves the apartment and Tyler closes the door behind him.

41 EXT. TYLER'S APARTMENT 41

As Tom leaves Tyler's building, the mysterious men in the car watch him go.

They wait a little, hidden from the sun, and see Tyler exit his apartment shortly after. He goes to his car and drives off. They follow after him.

42 EXT. PARK - DAY 42

It's a beautiful sunny day. There are benches and a few people out. Tyler walks towards a spot near the restrooms. He checks his phone and reads a message from Josh even though the number is unlisted.

"Meteor Park. Levane trash. 1400."

He saunters over to one of the benches and takes a seat overlooking the trashcan.

He would think of himself as watching with the eyes of a hawk but it's more like a koala. His attention wanders and he quickly becomes irritable trying to focus on the trashcan. The world all happens around him.

The world drifts to gray and eventually black.

Some time passes and Tyler has fallen asleep on the bench. He suddenly shakes himself awake. He blinks his eyes awake and looks around the park trying to remember where he is.

His eyes drift over the trashcan and he feels the sudden realization of what brought him here to the park.

Tyler feels nervous and looks around worried that he might have missed the drop. He sits there, tapping his foot on the ground anxiously, staring at the trashcan intensely.

He watches nervously as one of the parkgoers approaches the trash and tosses something in. After the parkgoer leaves, Tyler runs up to the trashcan and practically dives in. He wraps his hands around the straps of a bag and he pulls it out in relief.

Before he frees the bag from the can, he feels his arm being yanked out of it by someone. He turns to see a man he's never seen before looking at him with concern.

SAMARITAN
What are you looking for, little boy?

TYLER
(confused)
Excuse me?

SAMARITAN
It can't be that bag. It just cannot.

TYLER
Some people got business around here, man. What's that with you?

Tyler reaches for the bag again but the stranger jumps for the bag first and swipes it up in his hands.

SAMARITAN
This is not for you!

TYLER
Whoa! Whoa! Whoa!
(pause)
What are you planning here, Colt? This ain't the Coloseum and we don't know Kung Fu.

SAMARITAN
I don't need Kung Fu to see when you're trying to put a game on these people here. The bag isn't going home with you.

TYLER
It's just a bag, guy. A bag in the trash. And I took it out.

SAMARITAN
Why want a bag from the trash? This belongs to the trash. It cannot be yours.

Tyler grabs hold of the bag and tries to take it from the man. They play tug of war with it while arguing in the park.

TYLER
It's fine, man! No one cares about this stupid bag! So...
(pause)
Just let me take it!

SAMARITAN
No! It's suspicious! It's suspicious to take a bag out of the trash!

TYLER
Not if I meant to take it out later!

SAMARITAN
I saw it! You didn't put it in the trash! It doesn't belong to you!

The man pulls the bag free from Tyler and turns and begins to walk away quickly from the trashcans.

TYLER
(panicked)
Hey!

His voice screeches a little as the man walks away. Tyler watches in amazement, confusion, and angst as the man walks away with the bag that he was sent here to collect.

43 INT. TYLER'S CAR - DAY 43

Tyler is a mess when he jumps back in his car. He lets out a powerful sigh or groan depending on what side of the window you are on. He thinks about hitting his steering wheel.

Pulling out his phone, he pulls up Josh's number and prepares to call it. His thumb wavers over the phone. Letting his eyes droop, he closes out of Josh's contact.

Almost mindlessly, he moves over to Tom's contact. The last message was sent three years ago. Humorlessly, he types, "Hey Buck. It's the Preacherman. Let's ride."

Tyler looks around him, outside his car window. The world continues to pass him by.

44 INT. MIRANDA AND TOM'S APARTMENT - AFTERNOON 44

Miranda is home alone. She is disappointed to see another rejection email from a job interview. Rather than cry as she did before, Miranda gazes around her room and sets her sights on the closet.

She goes over and searches in the back for the shoebox of money. She pulls out one of the twenty dollar bills and takes it back to her seat again. She holds it up to the light and begins to think.

Miranda pulls the bill tight, waves it around, and even sniffs it. She begins to wonder if this money is even real.

On the internet, she searches for "how to tell if US currency is fake." There are lots of videos and articles, but she settles on one that appears to be from the Secret Service.

Following the instructions, she tests the bill. It passes all of the verifications in the document. She goes and grabs another bill from the box and tests that one.

Miranda watches a video on how people make counterfeit money before moving on to how money laundering works. This leads her to another article on the punishment for money laundering.

She becomes so captivated by the video that when Tom arrives home, the sound of the front door startles her. He calls to her from the front.

TOM
(off-screen)
Hey babe! You okay?

MIRANDA
Yeah! Just startled me, is all.

She can hear Tom taking his shoes and settling in after his day. She closes her laptop and walks out to greet him.

She absentmindedly pockets the bills when she leaves.

45 EXT. RESTAURANT - AFTERNOON 45

Miranda and Tom are sitting down to dinner with two friends of theirs, JULIANNA and ALEX. It's near the end of the meal and they are enjoying some fun chit-chat.

ALEX
I swear to god, they're misogynists. The parking authority targets us every time we try for street parking.

JULIANNA
Regardless if we follow the signs or not.

ALEX
Cause, to be fair, we do bend those rules a little. But the times that we don't they still come and find us.
(pause)
I was beginning to think it was part of a larger conspiracy.

Alex leaves the statement hanging there because, clearly, they have more they want to say.

TOM
Larger than the parking authority targeting women and non-binary people?

ALEX
No. They're definitely trying to get us. What demographic is routinely criticized for their parking skills?

JULIANNA
Women.

ALEX
They keep targeting us and it reinforces the stereotype. And who runs the parking authority?

JULIANNA
Men.

MIRANDA
(sing-song)
With little dicks!

They laugh.

ALEX
And Reddit agrees. r/ParkingCrimes has a whole list of women, LGBTQ, and BIPOC-related hate crimes committed by the parking authority.

TOM
How many tickets did you get last year?

JULIANNA
Twenty-two.

ALEX
And two towings.

JULIANNA
And they're actually called violations. Not tickets.

TOM
Jesus!

MIRANDA
Alex! You're so bad.

TOM
I was going to try and make you feel better, but I only got two last year. And they repealed the one.

ALEX
Real ally you are.
(pause)
Not like it's healthy to believe Reddit on everything. I was having a brief biological quarter-life crisis
(MORE)

ALEX (CONT'D)
and I was looking up non-binary baby names and someone made a list on Reddit. It had the usual ones, Chris, Casey, Hunter, Jordan. But it also had absolutely deranged ones. Acid, Felony, Plague.

MIRANDA
Felony?!

JULIANNA
And Plague!

ALEX
(to Miranda and Tom)
You could name your kid Acid. Acid Martens.

MIRANDA
I don't think that's anything we have to worry about for a while. Or ever.

The waiter brings the check. Julianna winces when they put it down.

JULIANNA
Oh frick! I don't want to know how many Cheeky Rita's I ordered.

Tom reaches out first and swipes up the check.

TOM
Don't worry about that. Tonight's on me.

Everyone looks over at their friend with faux admiration. Miranda smiles quietly. Tom peruses the bill and takes out his wallet.

JULIANNA
Oh! Are you sure about that, Tom? You can't pay for all of my drinks too.

Alex lets out a drunken laugh but quickly excuses themselves.

TOM
Don't worry about it. You can get it next time.

Julianna makes a face.

JULIANNA
Not sure I want to commit to that.

Tom pulls out cash and places it on the bill. Everyone's eyes open wide when they see this. Miranda catches her breath as well. She exchanges a worried glance with Tom. It's been some time since she last counted the stacks of money in their closet. These bills look a lot like them.

ALEX
Nice Tom. Working hard at the financial strip club. Spearmint Rhino Hathaway?

TOM
Just cash. You know how you never deposit your cash so it just builds up in your wallet. That's all. Just a year-and-a-half of collecting bills.

Julianna grabs her last drink. There's only a mouthful at the bottom left. She holds it up.

JULIANNA
Then, to Tom and his generosities.

Alex grabs their glass and joins in.

ALEX
To Tom and his generosities.

Tom grabs a drink and humbly joins the toast.

TOM
To friends and...
(pause)
Good fortune.

While their friends drink, Tom and Miranda exchange a look. Miranda is watching him judgmentally. Tom only whispers back.

TOM
(whisper)
What?

Their friends don't seem to notice the tension.

46 INT. TOM'S CAR - EVENING **46**

The car ride home starts out very quiet. Miranda and Tom are full from dinner. Miranda looks over with a look of frustration at Tom. He catches the vibe from her.

MIRANDA
Can you feel that weed burrowing into my brain? It's trying to clue me to you, babe. "Did he really
(MORE)

MIRANDA (CONT'D)
think he was gonna get away with that? I didn't marry a dummy. So, what's he playing at? Does he want me to call him on it?"
(pause)
So, what's my line now?

TOM
I would never presume to tell you something like that. I'll ask you whatever question you want.

MIRANDA
No. I would like to ask some questions of my own. Like, do you think Jules and Alex were impressed by that? Did you impress them with your big green wad?

TOM
I didn't mean any of it like that. I was only trying to be... generous.

MIRANDA
How about, when I count the contents of the shoebox, how much am I going to find short? Two-hundred? A grand? All of it?!

Tom looks over at her. She can see some pain in his eyes.

TOM
You said that was off-limits...

MIRANDA
That's right. It's Monopoly money as far as you're concerned.

TOM
Miranda.
(pause)
It's not doing anyone any harm if I spend three hundred dollars on a dinner.

MIRANDA
God. You know, you sound like Tyler. No one ever tells Tyler when he's done wrong, and lord knows he doesn't listen to me when I try!

TOM
Maybe he's just tired of not getting anywhere.

The brief quiet takes the energy out of the argument. They do not speak to one another for the rest of the drive.

47 INT. MIRANDA AND TOM'S APARTMENT BUILDING - AFTERNOON 47

Miranda checks the mail at their apartment building again. She collects the junk mail.

Her spirits drop when she finds another identical package to the one before. This one is made out to Brás de Oliva Domingos, a character from a Brazilian comic book, but the address is the same.

48 INT. MIRANDA AND TOM'S APARTMENT - CONTINUOUS 48

Miranda puts the package on the table and stares at it. She hasn't opened it yet. The shoebox that they've been hiding the money in is sitting on the table next to it. The box remains closed like the package.

After thinking long and hard about it, Miranda takes out her phone and dials Tom. The phone rings and rings and finally goes to voicemail. She is pissed about that!

Miranda doesn't even wait to hear the message. She hangs up the phone and immediately dials Tyler's phone. The line rings and rings. When it finally goes to voicemail, she finds Tyler's voicemail full and hangs up again.

She tries once more to call Tom's phone. It takes her to voicemail once more, but this time she leaves a message.

MIRANDA
(phone)
Hey babe. It's me.
(long pause)
I only ever call doctor's offices. I don't know what I'm supposed to say here.
(pause)
I tried calling Tyler and you and no one wants to talk to me right now.
(pause)
There was another...
(pause)
"Rat" in the mail today. And neither of you care to talk and tell me why. Or talk me out of doing something with it. Something I might regret.
(long pause)
I got the job. I don't think I'm going to take it.

Click. She puts her phone in her pocket. Miranda looks at the package and box on the table. She walks over to her laptop again. She still has the pages up from when she was looking up how to launder money.

After another minute of looking at the article, she decides to look up the address of the nearest casino. After putting that into her GPS, Miranda dresses in her best night-out outfit and grabs a nice pocketbook.

She puts the shoebox and package back in the recess of their closet, but not before counting out two thousand dollars from the original package.

49 INT. MYSTERY CAR - EVENING 49

In the mystery car, the two Mystery Men have switched places. Mystery Man 2 is in the driver's seat and Mystery Man 1 is in the passenger seat catching a few Zzzs.

With no one to talk to, the Man fidgets away his time in the driver's seat.

His attention picks up when he sees Miranda walking out of the apartment dressed in party clothes by his assessment. He watches as she walks out to her car and drives away.

He thinks to himself for a moment. He looks over at his partner who is napping against the window. Grinning to himself, he starts the car and drives after Miranda.

50 INT. TYLER'S CAR - EVENING 50

Tyler and Tom sit in Tyler's car on a new street watching a different building. They've been there a while now.

TOM
If I ask you a personal question, are you going to answer it honestly or are you going to hurt my feelings?

TYLER
Conversation is a full-contact sport. The novice calls them "hurt feelings," I call them "opportunities."

TOM
You're a street poet. And you smell like the street.
(pause)
Was Miranda a mute or something as a tot? That why you call her Murmur?

Tyler chuckles with a genuine deep laugh.

TYLER
(smiling)
Uhhh...

Tyler thinks for a moment trying to chase down that thought.

TYLER
No one else calls her that?

TOM
I've only ever heard you.

TYLER
Suppose so. I think it's a sibling thing. I was two trying to figure out how to say, "Miranda". That's a lot of syllables for an unformed palate.
(pause)
You think she talks too much to be called Murmur?

Tom blushes a little bit. He's a very good and caring husband. That's why he's here right now.

TOM
You talk too much.

TYLER
(laughs)
Hah! That's for sure.

In the reflection on the windshield, they can see the mail truck pull up and the mail carrier makes their way across to deliver to the house they are watching. Both of them hold their breath as the truck pulls away.

TYLER
Cowboy up Mr. Barrow. That's your cue.

Tyler slaps Tom on the shoulder, startling him.

TOM
I got the package last time. It's your turn.

TYLER
Ain't no turns, Tom. This is your foolhard plan. I just drive the car.

TOM
(hissing)
I don't see your scorpion jacket!

TYLER
(grinning)
I'm Ryan O'Neal. I don't need the jacket.

Tyler is adamant. Once he realizes this, Tom gets out of the car and prepares to steal the package.

A quick and suspicious jaunt up to the front door. Tom turns around hoping that Tyler or something will talk him out of it. Tyler isn't even watching him. He's watching up the street to watch for anyone.

Tom opens the door and slips inside the building.

51 INT. BUILDING - CONTINUOUS 51

Tom looks around in confusion for a moment. This mail room looks a lot like the one in his apartment building. He walks over hesitantly to the mailboxes and packages. He begins to flip through the packages lying near the mailboxes. None of them appear to be the one with the money in it.

He begins to panic. Tom looks around the mailroom. He checks to see if there is anyone else around who might be watching him. He is alone.

Tom turns back and faces the mailboxes, he looks at the unit that would match his own at home. Tom begins to feel a strange urge. He reaches out with his mailbox and inserts it into the box.

To his surprise, the mailbox opens. He begins to pull out the package inside.

Tom hears someone reprimand him from behind.

SAMARITAN
What are you doing in my mailbox?!

Tom spins around with his eyes open like a deer in headlights. He sees the same man who confronted Tyler in the park before. He doesn't know that, but the man is acting aggressively enough to make Tom uncomfortable.

TOM
(panicked)
Oh, I was just checking!

SAMARITAN
I don't know you! You're not from here!

TOM
Of course, I am. I just don't get down here during the day.

The man walks towards him and grabs the package. Tom is so completely shocked and nervous that he doesn't hold onto the package at all.

SAMARITAN
This isn't yours!
(shouting)
Someone, help!

TOM
(panicked)
Shush! It was a mistake!

Tom shoves the man back. The man becomes indignant and shoves Tom back.

SAMARITAN
Police! Someone!

Tom turns horribly pale. He turns for the door and the man tries to hold him back.

52 EXT. TYLER'S CAR 52

Outside in the car, Tyler looks towards the building. He can see Tom in the scuffle with the man. Tyler also begins to panic.

Without waiting for Tom, he puts the car in gear and drives away quickly down the block.

Tom runs out into the street trailing after Tyler and shouting at him.

TOM
Wait!

He watches on in despair as Tyler's car speeds away into the distance. Tom turns up the street and begins running away on foot as the sound of police sirens can be heard in the distance.

53 INT. MYSTERY CAR - NIGHT 53

The Mystery Car is parked in the casino parking lot. Casino lights flash in the distance. Mystery Man 2 sits in the driver's seat munching on chips, staring into the night.

Mystery Man 1 stirs in his sleep. He snorts and gradually wakes up. He has to shield his eyes from the glare of the casino lights.

MYSTERY MAN 1
Hmm. I'm making a guess that I'm going to be pissed at you.

MYSTERY MAN 2
What's there to be pissed about? You can hear Samara Joy from the casino.
(MORE)

MYSTERY MAN 2 (CONT'D)
Popcorn's buttery. I saw a drunk pull her date's pants down. All I need is a drink and it's a party.

Mystery Man 1 straightens his hair and looks around the parking lot. He spies the white Honda that belongs to Miranda sitting across from them.

MYSTERY MAN 1
White Honda. What's she doing at the casino?

MYSTERY MAN 2
Don't know. Maybe she got that job she's been looking for.

MYSTERY MAN 1
What are WE doing at the casino?

MYSTERY MAN 2
Following the target.

He motions to the white Honda like it's the explanation for everything. Mystery Man 1 checks his phone. He has several messages.

MYSTERY MAN 1
(reading his phone)
By my faith...
(to Mystery Man 2)
What did you think was happening when I was blowing up over here?

MYSTERY MAN 2
I'll be honest. I was trying hard to ignore it and listen to "Round Midnight".

MYSTERY MAN 1
Alright. Get up. Your driving privileges have been revoked.

MYSTERY MAN 2
Brah, what?

Both men exit the car and Mystery Man 1 walks around to the driver's side.

MYSTERY MAN 2
We running down the primary?

MYSTERY MAN 1
We're scheduling a pow-wow with our friend in the fraternal order of law enforcement.

MYSTERY MAN 2
ACAB.

Mystery Man 1 starts up the car.

MYSTERY MAN 1
Not when they've got our money in lockup.

The news makes Man 2 go silent.

MYSTERY MAN 2
Oh, man.

The Mystery car pulls out of the casino parking lot.

54 INT. MIRANDA AND TOM'S APARTMENT - NIGHT 54

The door closes behind Miranda as she wanders into their apartment. The lights are dark in there. When she tries to turn one on, the bright flash makes her head hurt so she slaps it back off.

Her phone rings. The number is unlisted so she rejects the call.

She makes her way back to the closet and pulls out the shoebox for the money. From her purse, she pulls out one hundred twenty dollars and deposits it into the box.

MIRANDA
Two-thousand out, one-twenty in. That's one way to get rid of it.

She stumbles back into the living room and collapses on the couch.

She checks her phone casually and notices a voicemail from a strange number. She plays it back.

TOM
(phone)
"Hey babe. Don't worry too much about this one. I'm trying not to think too much about it either. Umm.
(pause)
"Listen, I got into a little trouble and...
(pause)
"I don't want you to panic.
(pause)
"When you get this message, you can call back on this number.
(pause)
"Just ask for an officer Macgillen.
(pause)
"Love you. Bye."

The message ends. Miranda's face shifted from gleeful relaxation to nausea. She runs to the bathroom again. The sound of vomiting comes from the bathroom.

She pours herself a drink and then sits on the couch. She drinks and watches TV mindlessly for a few hours.

Once her drink is empty, she picks up her phone and dials the number back.

MACGILLEN
(phone)
Macgillen, burglary.

Miranda feels nauseous again.

MIRANDA
(phone)
Hold, please. One moment.

She holds the phone away from her for a moment and breathes deeply. She tries to hold back the urge to vomit again.

MIRANDA
(phone)
Umm...

MIRANDA
My husband left a message from this line.

MACGILLEN
Martens, Thomas J.?

MIRANDA
(groans)
Tom.

MACGILLEN
Gave his wife's name as Martens, Miranda R.?

MIRANDA
That's me. He's alive, right?

MACGILLEN
When I saw him in holding he was alive. What condition were you expecting him in?

MIRANDA
I don't feel well and I don't know if that's the wine or the quality of conversation. My mind wandered to the worst places when I found out I had to speak with a cop.

MACGILLEN
(creepily)
What kind of places were those?

Miranda shudders listening to his low voice on the other end of the line.

MIRANDA
Is Tom under arrest?

MACGILLEN
Pretty much. We're figuring out transitioning him to the Inspector Service now.

MIRANDA
That doesn't sound like you're releasing him.

MACGILLEN
Yeah. I wouldn't get that far yet. Your husband was picked up by a patrol after rifling through someone's mailbox. They caught him with the envelope in hand.

MIRANDA
What envelope?

MACGILLEN
He took a fat-looking envelope from someone's mailbox and ran when a neighbor confronted him. Most people aren't familiar with this part, but we are passing him off to the Postal Inspectors who will handle him from here. Things are pretty much closed up here. You can drop off a change of clothes, toothbrush for him, but you won't be able to see him until tomorrow.

MIRANDA
Was he alone? Did you find his car?

MACGILLEN
Why do you ask?

MIRANDA
(frustrated)
I'm doing your job! I want to know what happened!

MACGILLEN
Listen, he said he did it all on his own. That this wasn't a premeditated
(MORE)

MACGILLEN (CONT'D)
thing. He seems like a nice guy. I believe him. You have anything you want to say? Get off your chest?

MIRANDA
How serious is it?

MACGILLEN
Let me open the doors for you. He stole mail. That's a felony. They made special police specifically for putting those people away hard.
(pause)
I can't tell you what the score is going to be.

Miranda waits silently. Her thoughts are pounding violently in her head, threatening to drive her insane. Macgillen can practically hear them.

MACGILLEN
Kick back a drink tonight...

MIRANDA
(interrupting)
I'm one-and-a-half in.

MACGILLEN
Good. Finish it off and try to get the best night of sleep you can manage. Martens, Thomas J., and everything will still be waiting for you in the morning.

Miranda thinks to herself.

MIRANDA
Alright. I don't have to like it.

MACGILLEN
You sure don't, ma'am.

MIRANDA
What was in the package?

MACGILLEN
(scoffs)
I sound like I got a short life? Cops don't make friendly bedfellows and those Postal pigs won't find me any less flavorful than your Thomas the Tank Engine here.
(pause)
That satisfy you?

MIRANDA
I'll get back to you, officer Macgillen.

MACGILLEN
Same Bat time, same Bat channel.

Miranda lets the phone fall on the couch beside her. She continues to sit there in exhaustion.

She blinks her eyes several times as she fights away tears. They continue to well up in her the longer she sits there.

Miranda eventually just finds herself crying there on the couch, comforted only by her cats.

55 INT. MIRANDA AND TOM'S APARTMENT - DAY 55

The apartment is empty. The two cats chill quietly.

The silence is interrupted by someone jangling keys at the front door. The cats are disappointed to see their uncle Tyler come through the front door instead of their parents.

Tyler tosses a bag on the ground and examines the apartment feverishly. His beady eyes are cutting around the apartment trying to figure out where something is.

He starts opening cabinets and things looking throughout the apartment. After Tom's arrest, Tyler is planning on skipping town. But before he does that, he wants to swipe the money that he's stashing with Miranda and Tom.

He turns suddenly when he hears footsteps walking up to the door. His breath catches in his throat when he hears someone turning the door handle.

Tyler rushes for the kitchen counter and fumbles reaching for a knife. He cuts his hand by accident and turns to face the door opening.

He points the knife at the opening door with his eyes wide open in panic. Miranda walks in through the door with her eyes red and her hair disheveled.

She starts but then stares down the point of the knife at her brother.

MIRANDA
You're going to need a bigger knife.

Tyler relaxes but they can both hear his heart beating loudly in his chest. He lowers the knife.

Tyler sucks his teeth at her and starts to turn away. Miranda catches his hand and takes the knife away. She inspects the cut on his hand.

MIRANDA
What, did you get excited with the knife? Cut yourself, baby?

She curls the "baby" on her tongue the way a sibling insults their younger sibling. Tyler tries to pull his hand away.

TYLER
Practicing my *arnis*. Watch, you going to get blood on you.

Miranda wraps his hand in a dishtowel. Tyler thinks back to the dirty yogurt rag that Tom had.

MIRANDA
You need to go to Urgent Care. That needs stitches.

TYLER
It's fine. Big Cali took a stick of rebar to his thigh. He tied that up with an old shirt and he was fine.

MIRANDA
Is that what I have to look forward to? You getting *done* with a stick of rebar?

Tyler takes his hand back with the rag wrapped tightly around it. He walks back to his bag.

MIRANDA
Did you find what you were looking for?

Tyler packs up his bag. He is unable to make eye contact with her.

TYLER
It's too far gone, Murmur. It's *Diamond Is Unbreakable* and I can see Killer Queen coming for me.
(pause)
I need to collect. And then I'm gonna get gone while I've still got feet under me.

Miranda pushes Tyler back violently in anger.

MIRANDA
(roaring)
I'll kill you! I'll eviscerate you and make Urasawa draw it!

Tyler fends her off momentarily.

TYLER
I'm sorry about Tom! He was just unlucky! That's all! A bondsman will take care of him.

MIRANDA
I can't afford a bondsman, Tyler.

Tyler looks at her with a peculiar eye when he realizes that she intends to use the laundered money.

TYLER
I told you, I'm leaving with the money.

MIRANDA
"He's a good boy," they said. "But we can't be sure of him not getting confused again. Bail is thirty thousand dollars." Even with your blood money, I'm still eight short.

Tyler gets whiplash adding up the numbers quickly.

TYLER
Twenty-two? I sent you- You have twenty-four!

MIRANDA
Well, now there's twenty-two.

TYLER
(shouting)
You sick little monkey! Why would you think it was a good idea to spend that money?! I told you where it came from!

MIRANDA
No, you didn't! **You** don't even know where it came from! As far as you're concerned it's dropped off in a bag for you! You're no better than a dog with an automatic feeder!

TYLER
Do I have to spell it out for you? It's drug money or mob money. I'm laundering it.

MIRANDA
You're not smart enough to paint a fence, let alone launder money. You're making dead drops, like someone's worthless pawn-

TYLER
(screaming)
I'm not a pawn!
(pause)
I've got this planned.
(pause)
I've got a plan.

The silence hangs in the air in the room for a long time. Tyler's heart is still pounding. Miranda feels alarmingly calm.

TYLER
I'm running out of time, Murmur. I need the stash and Tom's cut.

MIRANDA
Cut of what?

TYLER
It's too late to play stupid. If you want to get rid of me, just pay me off. Give me what's mine.

Miranda holds her fingers up like a pistol and points them at Tyler threateningly.

MIRANDA
You're gonna need more than an Oedipal complex to take it from me.

Despite the gun not being real, Tyler appears to be deterred by her actions. He looks at her in frustration.

MIRANDA
I want you to hit the road now. Don't come calling us ever again. Unless you're a new person, you're dead to me.

Tyler lets out a grimace at Miranda's threat. He and his sister are still family, despite this. And having to move forward without the money will be doubly hard now.

He reaches into his wallet and pulls out a few bills that he places on the table.

TYLER
Two-hundred thirty-three dollars. Put it towards Tom's bail.

Tyler takes his bag and closes the Martens' door behind him as he leaves.

56 EXT. CAMPSITE - DAY 56

There is a small burn pit in the middle of the grounds here. Josh parks his car near there and begins to hurriedly unload boxes of papers from his car.

He stacks them in cardboard boxes in the burn pit, one after another.

He takes out a small Bic lighter and sparks up the pile of papers. Josh keeps watch over it as it burns.

After a long while, all of the papers are burned. He empties a water bottle on the ashes to make sure that there is nothing left.

He drives away from the campsite.

57 EXT. JOSH'S HOUSE - DAY 57

Josh drives up in his car and parks out front of his home. He is unsurprised yet still unhappy to see the two Mystery Men waiting for him when he arrives.

JOSH
Shop is closed for the season, fellas. There's no business here.

Mystery Man 1 watches Josh through sharp, observant eyes. The Man's face gives away nothing except a penetrating need to be alarmed. Mystery Man 2 watches from a few steps back. He wears a near-grin underneath eyes that are no less threatening.

MYSTERY MAN 1
You the dude who signs our checks?

Josh swallows the lump in his throat and tries to stare back with an appropriate intensity for the situation.

JOSH
I haven't had the pleasure.

MYSTERY MAN 2
Still haven't.

Josh's breath shudders in his throat.

JOSH
Shrinkage was accounted for when this operation was initiated. I am following protocols to ensure that all of the parties are protected-

MYSTERY MAN 1
Feds are following protocol too.

JOSH
They can do as they like. I've terminated any paper trail and Grigorieva's-

Mystery Man 1 holds up his finger and sucks at his teeth. The sound is forceful and cuts Josh deeper than any knife would.

JOSH
-the rest of the money, I'll remit. It'll be back in the slush with the rest of it.

He notices the Men exchange a brief glance. He feels the cold sweat breaking out on his hands.

JOSH
If I was going to elope with the money, I'd be dust and burnt rubber on the road! We wouldn't be having this conversation!

MYSTERY MAN 1
That's right. You'd be having it with a box cutter and a black plastic bag.

JOSH
Listen, the play from Grig-
(pause)
-the play is that we're shuttering this program. You won't have to worry about the security anymore. It'll all be taken care of.

The two Mystery Men stare at Josh who shifts in his shoes uncomfortably.

MYSTERY MAN 1
(slowly)
All loose ends need tying up. We'll be taking care of that.
(pause)
The money's one. The feds are another.
(pause)
You and your crew are the last.

The two Mystery Men walk down and past Josh towards their car. Mystery Man 2 stops and gives Josh a folder.

Josh opens the folder and looks inside to see a copy of the documents that he had just burned. There's a post-it note that says, "Job's not done yet."

He watches as the Mystery Men drive off and feels a chill go down his spine.

58 EXT. TYLER'S APARTMENT BUILDING - DAY 58

The two Mystery Men pull up in their car and park outside of an apartment building.

MYSTERY MAN 2
"The most perceptive character in a play is the fool because the man who wishes to seem simple cannot possibly be a simpleton."

MYSTERY MAN 1
Fantastic Four?

MYSTERY MAN 2
No. *Don Quixote*.

MYSTERY MAN 1
Well, you ruminate on that a moment.

The first man walks around to the trunk of the car and opens it. His partner talks to him as he goes about his business.

MYSTERY MAN 2
You say you just stay focused during the stakeouts? That's some psycho stuff. You don't miss anything ninety-nine percent of the time. There's no issue curling up in your seat with a book. You could even bring comic books.
(pause)
I've read *Never Let Me Go*, *Less than Zero*, *Infinite Jest* by Foster Wallace, *The Amazing Adventures of Kavalier & Clay* by Michael Chabon. All on stakeouts. I've got *Nickel Boys* in my bag now.

The first man returns from the trunk of the car. He holds something by his side out of frame.

MYSTERY MAN 1
Michael Chabon? The one that wrote *Spider-Man 2*?

MYSTERY MAN 2
No. The one who wrote an amazing novel on the lives of American Jews in wartime.

MYSTERY MAN 1
Yeah. And he wrote *John Carter from Mars*.

The first man leads the two of them into the apartment building. His partner has a look of amazement and frustration at his friend's statements.

MYSTERY MAN 2
(shocked)
What?

59 INT. TYLER'S APARTMENT BUILDING - CONTINUOUS 59

The two mystery men know where they are going. They walk there calmly and casually.

MYSTERY MAN 2
Wasn't it great shaking down that guy before? It makes all the stiff sleeping in this car and sour coffee cups worth it. I just loved watching him piss himself. Afraid that one bad word and we'd Mozambique him right on his lawn.

Mystery Man 1 waits a solid beat before he responds, deadpan.

MYSTERY MAN 1
Did you just say that you love to watch guys pissing themselves?

His partner looks over at him in alarm.

MYSTERY MAN 2
Two thousand rides together, a million minutes of conversation, and that's all you've heard me say?

MYSTERY MAN 1
(sarcastic)
There's just so much, I never know what all is important.

MYSTERY MAN 2
Man! I act like everything **you** say is important.

MYSTERY MAN 1
That's a shame. I don't think I say many interesting things.

He leads his bemused associate to the door of Tyler's apartment.

MYSTERY MAN 2
Clean place.

They wait just a moment before Mystery Man 1 reaches out and authoritatively knocks on the door.

CUT TO:

60 INT. ALEX'S APARTMENT - DAY 60

Alex answers their door to find Miranda on the other side. They know about Tom's arrest and immediately invite her inside to console her.

ALEX
Oh my god, babe! I'm so sorry to hear about Tom.

They embrace in a hug.

MIRANDA
Hi, Alex.

ALEX
You look great!

MIRANDA
Thanks! So do you.

The two of them walk into Alex's main room and they sit down with some water.

ALEX
Is he handling it okay? He's kinda...
(pause)
Small.

MIRANDA
He's sweating it there, but I think they're keeping him with similarly accused individuals.

ALEX
That's good. That's good. He can get some sort of special treatment in there maybe. Some credit for his crimes.

MIRANDA
He didn't...

ALEX
Oh, I know he didn't do it.
(pause)
He's innocent, right?

Miranda can't answer her.

ALEX
Girl, shut up! Did he steal the mail?

MIRANDA
Well, the judge **is** allowing him to post bail, but...
(pause)
It's not... It's not something that I can pay... Easily.

ALEX
What a stupid fascist! How much is it?

MIRANDA
Thirty-thousand dollars.

ALEX
Who are you? Grimes? Why does he think you can pay that?

MIRANDA
I don't know.

ALEX
My grandpa always said that bail for a friend is a hundred dollars times the number of years you've known them.

MIRANDA
I couldn't ask you for seven hundred dollars.

ALEX
I wouldn't have it to give.
(smiles wryly)
I'll see what I have. I can also commit a little more. Like a subscription fee to see Tom again.

Miranda wipes a tear away from her eye. Alex checks their phone to look up how much money they have in the bank.

Miranda's own phone rings. She looks at it and is surprised to see Tom's number calling her. She answers in a rush.

MIRANDA
(phone)
Tom? Tom?!

Alex looks up in surprise.

MACGILLEN
(phone)
No. No Tommy here. It's Detective Macgillen again. How are ya?

MIRANDA
Feeling a little nuclear here. This is Tom's number!

MACGILLEN
Nuclear, huh? Weird.
(pause)
What? Uh, yeah.
(pause)
A materials officer came by and explained there was a mixup at his release. He failed to pick up his belongings before he left.

MIRANDA
Who left?

MACGILLEN
A one Martens, Thomas J. To be remanded on December nineteenth to the county court. Don't know how you swung that.

MIRANDA
You released him? Where is he?

MACGILLEN
Let me ask...
(to officer)
...She's asking where the perp lit off to...
(pause)
...Right.
(to Miranda)
You there?

MIRANDA
(frustrated)
Yes!

MACGILLEN
Officer says that he left with the fed who posted his bail.

MIRANDA
Fed? What fed? What did he look like? Was he wearing a *Star Wars* t-shirt with a nasty porn stache?

MACGILLEN
Yeah, let me...
(pause)
(to officer)
Uh-huh. That right?
(to Miranda)
You there?

MIRANDA
Yes, for Christ's sake.

MACGILLEN
The fed doesn't match your description but he doesn't match my description for a fed either.

MIRANDA
Then who the f-!

MACGILLEN
(interrupting)
You can get his things from my office. You got that date? December nineteenth?

MIRANDA
(listlessly)
December nineteenth.

MACGILLEN
Cool beans.
(pause)
Have a nice day.

Click. The phone hangs up. Miranda has a blank, vacant expression on her face. Alex looks at her curiously.

ALEX
Did they say that Tom was released?

MIRANDA
Uh-huh.

ALEX
Great!

They try to cover their relief at not having to lend out hundreds of dollars.

ALEX
I mean, great. Where is he?

MIRANDA
(listlessly)
I have to go now, Alex.

Miranda drifts increasingly fast to the door out of Alex's apartment. Alex tries to say goodbye quickly as the door is closed.

ALEX
(cut-off)
Bye!

CUT TO:

61 INT. MIRANDA'S CAR - DAY 61

Miranda speeds along in her car on the way to Tyler's apartment again. She has her phone up, trying to call him before she gets there. It goes to voicemail twice.

TYLER
(voicemail)
Hallo. It's Tyler o'clock and I've got more important things to do. Leave a message or don't.

Beep.

MIRANDA
(voicemail)
Tyler, you dick. I'm sorry for yelling at you. Pick up the phone.
(pause)
I'm almost at your place. You better be there.
(pause)
Put pants on, please.
(pause)
FYI. I'm letting myself in if you don't.

Miranda pulls into the parking lot for Tyler's apartment.

62 EXT. TYLER'S APARTMENT BUILDING - CONTINUOUS 62

Miranda hurries across the parking lot and lets herself into the building.

63 INT. TYLER'S APARTMENT BUILDING - CONTINUOUS 63

Miranda makes her way up through the building towards Tyler's apartment door.

64 INT. TYLER'S APARTMENT - DAY 64

Tyler is frantically packing his things and preparing to leave before more trouble finds him.

He stops when his phone rings. It's Josh's number. He answers but doesn't say anything. There is a long pause as each of them waits for the other to speak first.

JOSH
(phone)
Box cutter?

He asks it like it's someone's name. For him, it could be. Tyler only responds by coughing quietly.

JOSH
(hesitantly)
Tyler, my employers are slash and burning our work.
(pause)
I'm under *stewardship* at the moment. But I can't say the same for the crews. You're cut off.

TYLER
(phone)
I figured it wasn't good.

JOSH
It's not good. Feds looking at our operations is not good.

TYLER
Who grassed to them? Let the Big Boss know I'll show the rat a penthouse view with a quick trip to the curb.

JOSH
Look...
(pause)
I'm the dude that signs the checks. I'm the fall guy when the IRS figures this out.
(pause)
They have guys that figure this out. Scary guys with ways and means. I'm just being a good boss and telling you that you're fired.

TYLER
Bye, Josh.

JOSH
Bye, Tyler.

They both hang up and Tyler returns to packing his things.

He hears a knock at his door. Without thinking much, Tyler walks over and cracks the door open to take a look at who is out there.

His face flashes to a look of panic and fear! Tyler throws his weight against the door to try and bar it from opening.

An arm and a shoe reach through the door to keep it from closing. With a great shove, the door swings open and sends Tyler tripping backward over himself and falling to the floor.

The door swings open with finality to reveal the two Mystery Men swiftly stepping through the frame. Mystery Man 2 closes the door behind them while Mystery Man 1 steps towards Tyler. The item he had been secretly carrying in his hand is revealed as a wicked-looking claw hammer.

When Tyler tries to raise himself, Mystery Man 1 kicks him down with his foot. The Man places his heavy knee on Tyler's chest to keep him pinned to the ground.

TYLER
(shout)
Wait! Please!

With a deft swing, Mystery Man 1 brings the hammer down on Tyler, silencing him forever. A mist of blood jumps out to paint the Man's face.

CUT TO:

65 INT. TYLER'S APARTMENT - LATER 65

Miranda swings open the door to Tyler's apartment to look in on the carnage. The red flowing on the floor.

Her face is expressionless. Her eyes are not. They reflect the grotesque horror back in the room.

Her breath suddenly catches in her throat and she feels like she's choking. Unsure what to do, she stumbles back from the door and down the hallway.

CUT TO BLACK:

66 EXT. PARKING LOT - DAY 66

The sun beats down on an unbusy parking lot. The Mystery Car is parked in one of the spots mixed in with the other cars.

The two Mystery Men lean over the hood of the car eating takeout.

MYSTERY MAN 1
It wouldn't be practical. Not unless they come in Kevlar. Or whatever John Wick's suit is made of.
(pause)
But I think the uniform could be improved with a little brand stylishness. My grandmother had an old Burberry coat that would be good for this.

MYSTERY MAN 2
You'd wear a woman's coat?

MYSTERY MAN 1
Gendered fashion is extortionary.
(pause)
What, you see Smokey cat-calling me or something when we cruise? How's he gonna do that with my hammer wrapped in his shorthairs?

MYSTERY MAN 2
(joking)
Does the coat come with a hammer holster?

Mystery Man 2 puts his hand in his coat like he's going for a gun.

MYSTERY MAN 1
No.
(pause)
It'd ruin the line in the cut.

MYSTERY MAN 2
Yeah. The uniform is a bit stiff.

They both watch the lot, paying careful attention to each car that comes by. They both look up when they see Miranda speed back in her car.

MYSTERY MAN 2
Quick. Food's not even cold.

MYSTERY MAN 1
Must not be used to the blood.

MYSTERY MAN 2
Think she called the cops?

MYSTERY MAN 1
No. Her husband's in the wind and
(MORE)

MYSTERY MAN 1 (CONT'D)
she's sitting on that twelve grand. Maybe more.

MYSTERY MAN 2
You got her number.

MYSTERY MAN 1
I can do one better.

Mystery Man 1 pulls out Tyler's phone and calls Miranda. On the other side of the parking lot, out of sight of the Mystery Men, Miranda's phone rings.

MIRANDA
(phone)
Do you have something you want to say to me or did Tyler rip out your throat before you bashed his head in?

MYSTERY MAN 1
(phone)
Your husband, Thomas, is enjoying the sunlight for a little longer. And you have something that belongs to us.

Miranda pauses for a long moment. Mystery Man 1 can hear her breathing into the phone receiver.

MIRANDA
I know what you want. Why don't you come out and take it!

MYSTERY MAN 1
You're smart not to try and deceive us.
(pause)
I'm going to send you an address. It's a grocery store with vibes down the street from where you live. If I told you to meet me there with that package and its contents in ten minutes, would you make it?

MIRANDA
I'm not Lewis Hamilton, but it doesn't sound like I have a choice.

MYSTERY MAN 1
We've all got choices to make.

MIRANDA
How will I recognize you?

MYSTERY MAN 1
You won't.

Mystery Man 1 ends the call and turns off his phone immediately so that she can't call him back.

MYSTERY MAN 2
Clean. That was good.

Mystery Man 1 boxes up his leftovers and cleans off the hood of the car.

MYSTERY MAN 2
Man, she's not gonna be that fast!

MYSTERY MAN 1
She cleared across town pretty quick. Want to risk her waiting and panicking and calling the cops in the lot?

Mystery Man 2 puts his leftovers in the car.

CUT TO:

67 INT. MIRANDA AND TOM'S APARTMENT - DAY 67

Miranda hurries into her apartment and runs all the way to the bedroom. Throwing the closet open, she reaches in and moves the one shoebox out of the way to reach the one beneath it.

She turns her back to cover her handling of the boxes before leaving with one of them. The other shoebox remains in the closet.

68 EXT. GROCERY PARKING LOT - DAY 68

Miranda's car pulls into the parking lot. It's not a very nice place to meet but there will certainly be very few prying eyes. She parks her car, looks apprehensively at the shoebox next to her, and then dials Tyler's number on her phone. She hears a message that the number is not available.

After waiting and watching people walk by suspiciously, Miranda finally gets out of her car and stands against it.

Her phone rings again. She answers it again.

MIRANDA
(phone)
I want to talk to Tom.

MYSTERY MAN 1
(phone)
Very smart of you. Put the money in the spot across from you and wait by your car.

MIRANDA
No security deposit if I can't hear from Tom.

MYSTERY MAN 1
You already know that we have him.

Miranda's phone buzzes. The Man sent her a picture of Tom sitting in the back of the Mystery Car. He hangs up the call. Miranda tries to call him back but is informed that the line is off.

She reaches into the back of her car and retrieves the shoebox of money. After a long wait, she walks over to the indicated spot and puts the box on the ground.

Waiting by her car she watches. Another moment passes by before she sees Mystery Man 1 approaching her from across the parking lot. His dark glasses and suit make him stand out like a sore thumb.

Miranda becomes very tense. She presses herself against the side of her car and fits her keys in her fist in case she needs to punch the man.

Mystery Man 1 walks calmly down the row of cars and stops by the box. They lock eyes.

MYSTERY MAN 1
You look like someone that bad luck is waiting to happen to.

MIRANDA
Was it you?! Did you kill him, dickless, or do you work for who did it?

MYSTERY MAN 1
(calmly)
My bosses call me in to de-escalate situations like this. They're only interested in a soft landing. As soft as I can manage for all of us involved-

MIRANDA
How do I know you haven't killed Tom?

MYSTERY MAN 1
You don't. You'll have to have trust.

Miranda stares at him. Her eyes flutter over the Man's body. She wonders if she can see a gun. She wonders if he would do something to her in the parking lot.

MIRANDA
There's two thousand missing.

MYSTERY MAN 1
Oh, is there?
(pause)
We can chalk it up to business expense.

MIRANDA
(morose)
Groovy.

MYSTERY MAN 1
My condolences. I think your husband and you are better off now. He wasn't a good-time guy. Your brother. He was more bad luck than twenty-four grand in laundered money could ever be.

MIRANDA
The bad luck is yours now, mystery man. Maybe I'll get lucky and someone will crack your skull like a coconut over that box.

The man keeps a very superficially neutral look on his face. He stares back at Miranda. The threat is meaningless to him, but it does make him think.

MYSTERY MAN 1
Unlikely.
(pause)
Ciao.

He turns and leaves. Miranda watches him. He walks out of sight, having parked his car further away so that Miranda couldn't spy on him.

She gets back inside her car and sinks into the seat, feeling great relief as the stress of that ordeal leaves her body.

The moment of relaxation is fleeting. She realizes that she still has to find Tom. Miranda speeds out of the parking lot and heads back to her home.

69 EXT. MIRANDA AND TOM'S APARTMENT BUILDING - DAY 69

Miranda walks up to her building. As she does she sees Tom, bedraggled, walking the other way down the sidewalk towards her. He waves hello, but she runs down the sidewalk and throws herself into his arms. She kisses him before breaking down into tears.

TOM
I'm sorry, Miranda. I'm sorry.

After she chokes down her sobs, she hits him in the chest. She hits him again and again. Not violently but she just lets out all of this anger.

Tom lets her hit him. She calms down after a minute. After catching her breath, she kisses him once more.

MIRANDA
(exhausted)
Let's go home.

They walk inside.

70 INT. MIRANDA AND TOM'S APARTMENT - CONTINUOUS 70

The Martens arrive home. Tom closes the door behind him. He walks over and collapses on the couch.

Miranda watches him quickly fall asleep. She then walks into the bedroom. She sits on the bed, planning on falling asleep herself.

She looks over at the closet. She sees the shoebox where she left it on the floor.

The longer she stares at it, the more she feels like something is off.

Walking over to the box, she begins to think that she didn't leave it in that exact spot.

Miranda reaches out to open the shoebox.

CUT TO:

71 INT. MIRANDA AND TOM'S BEDROOM - BEFORE 71

Some time ago, Miranda took another pile of cash that she received from Tyler into the bedroom. Looking suspiciously around her, she places the cash in the second shoebox and stacks it under the main box. She hides them both in the closet.

BACK:

Miranda opens the remaining shoebox to reveal that it's empty. No money. Only a note that says, "receipt for $12,000."

CUT TO:

72 INT. MYSTERY CAR **72**

The two Mystery Men drive off. In the back of the car are the two boxes of takeout and the shoebox that Miranda left in the parking lot. Beside it is a small pile next to it. The money from the **second** box.

FADE TO BLACK: